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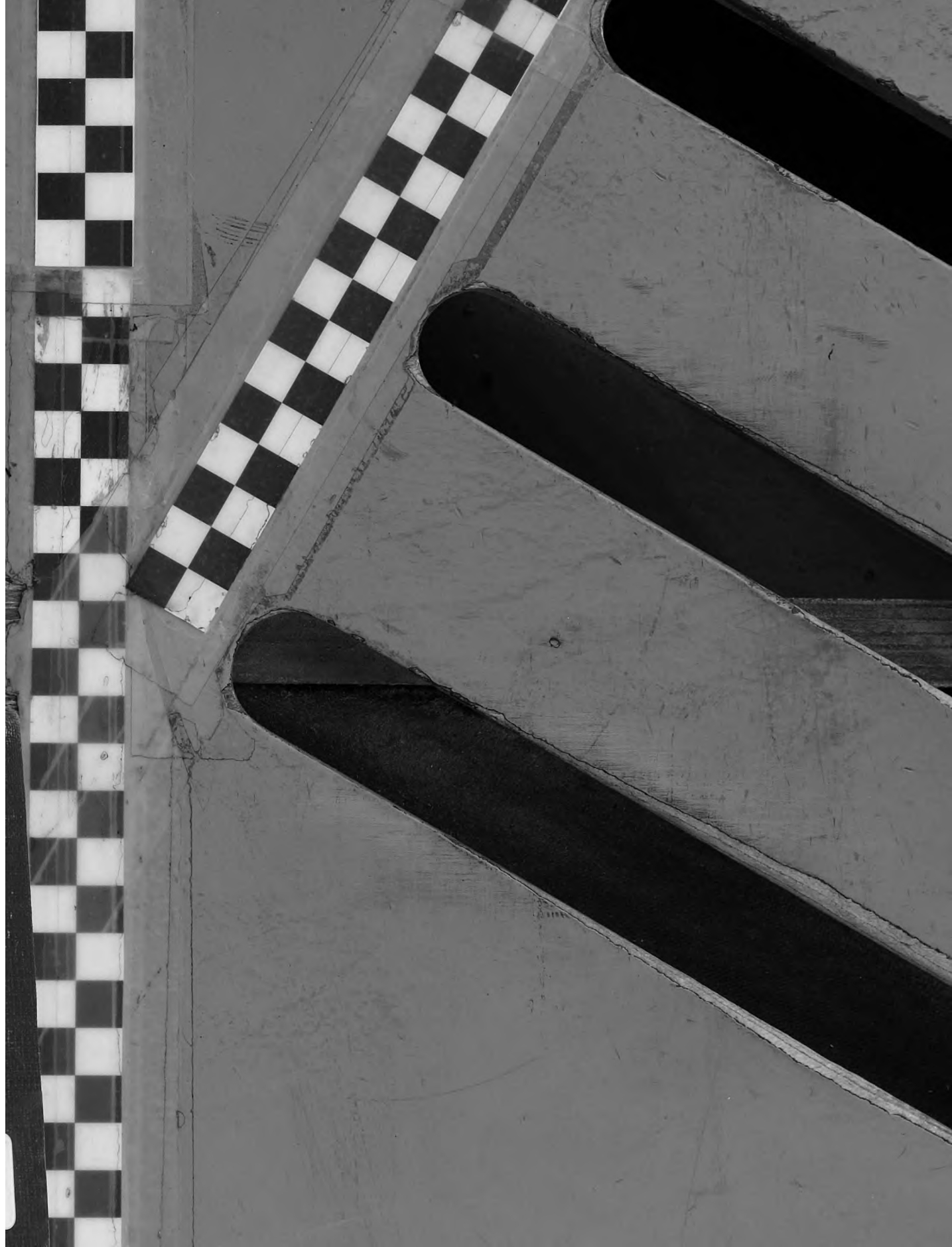
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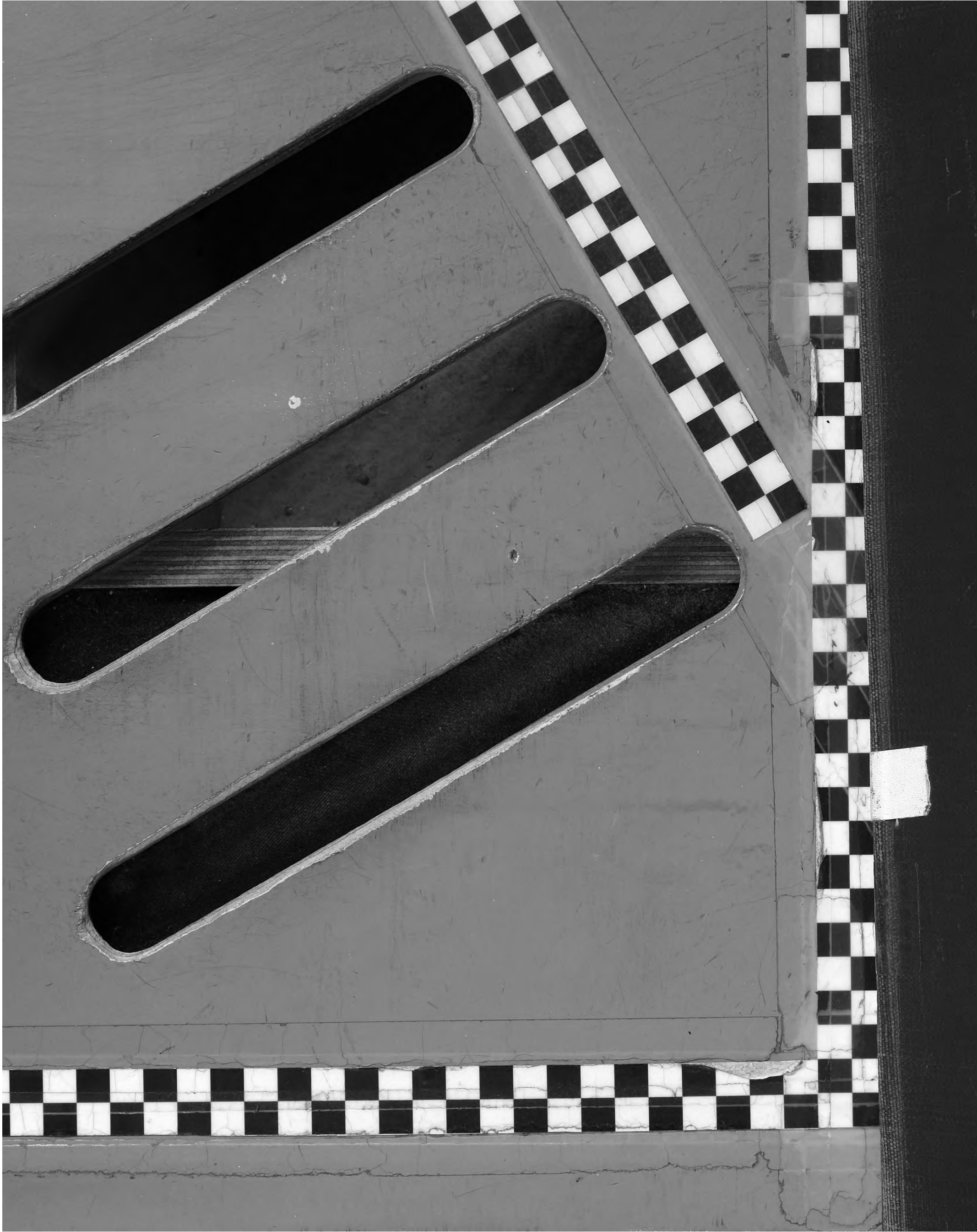
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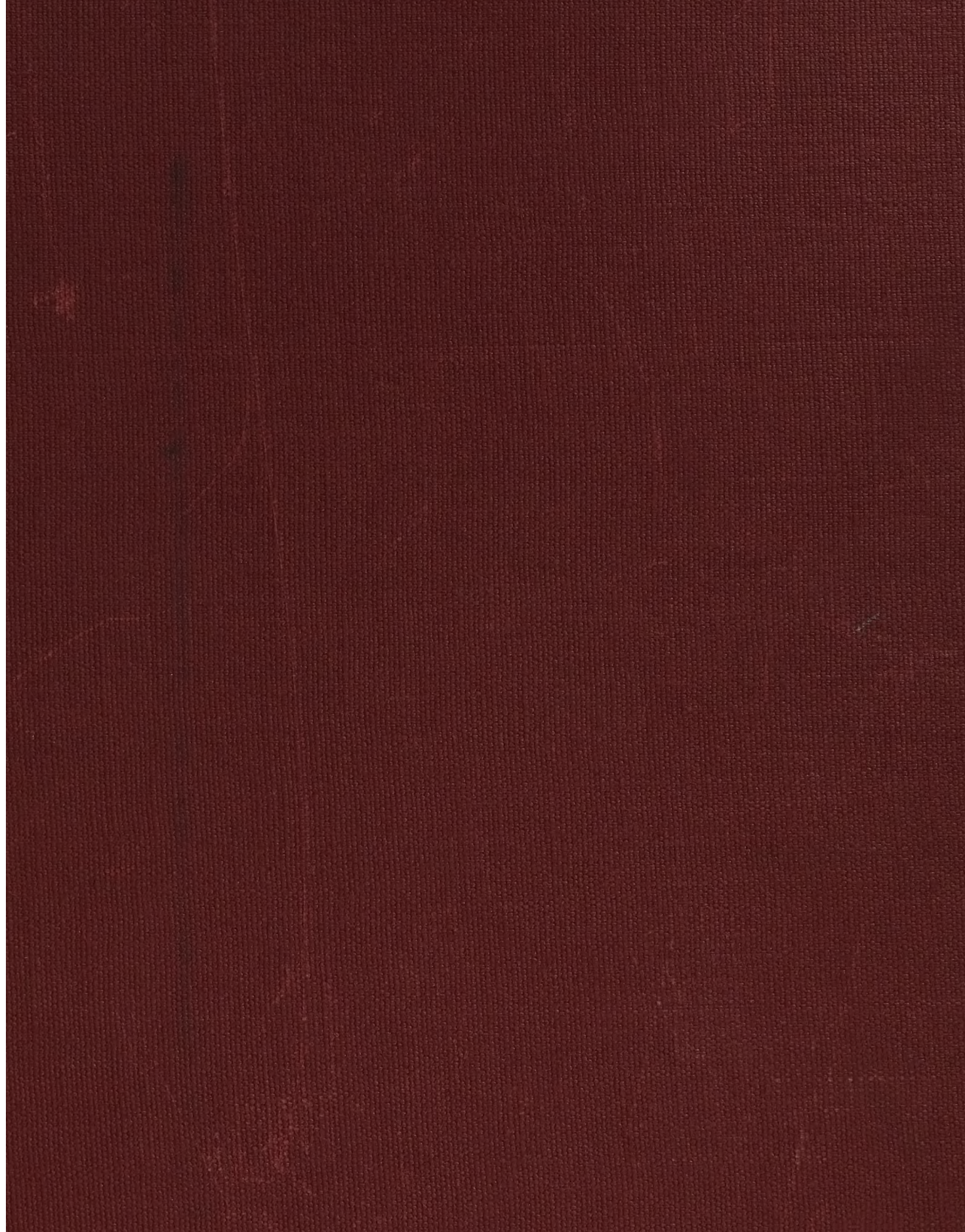
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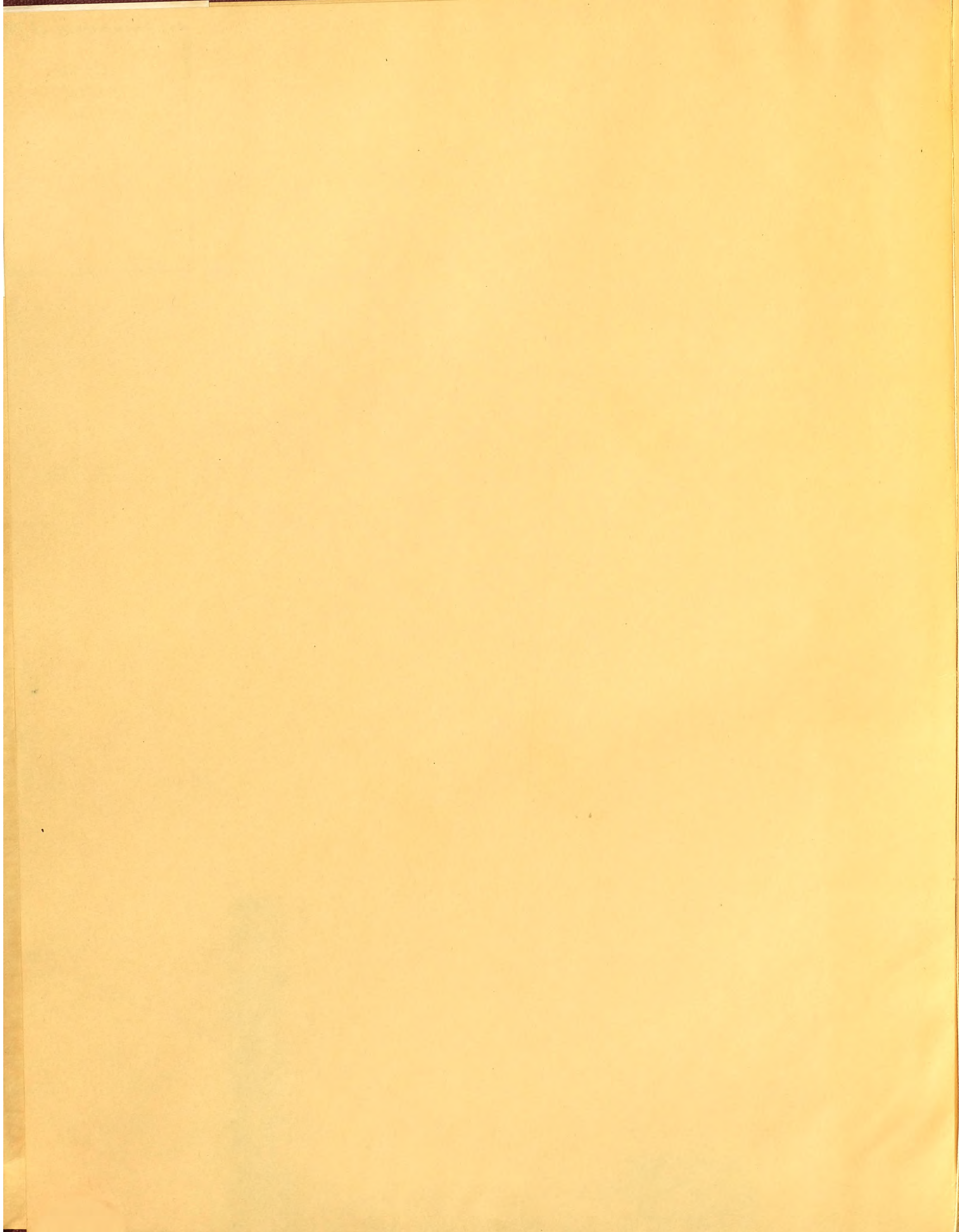


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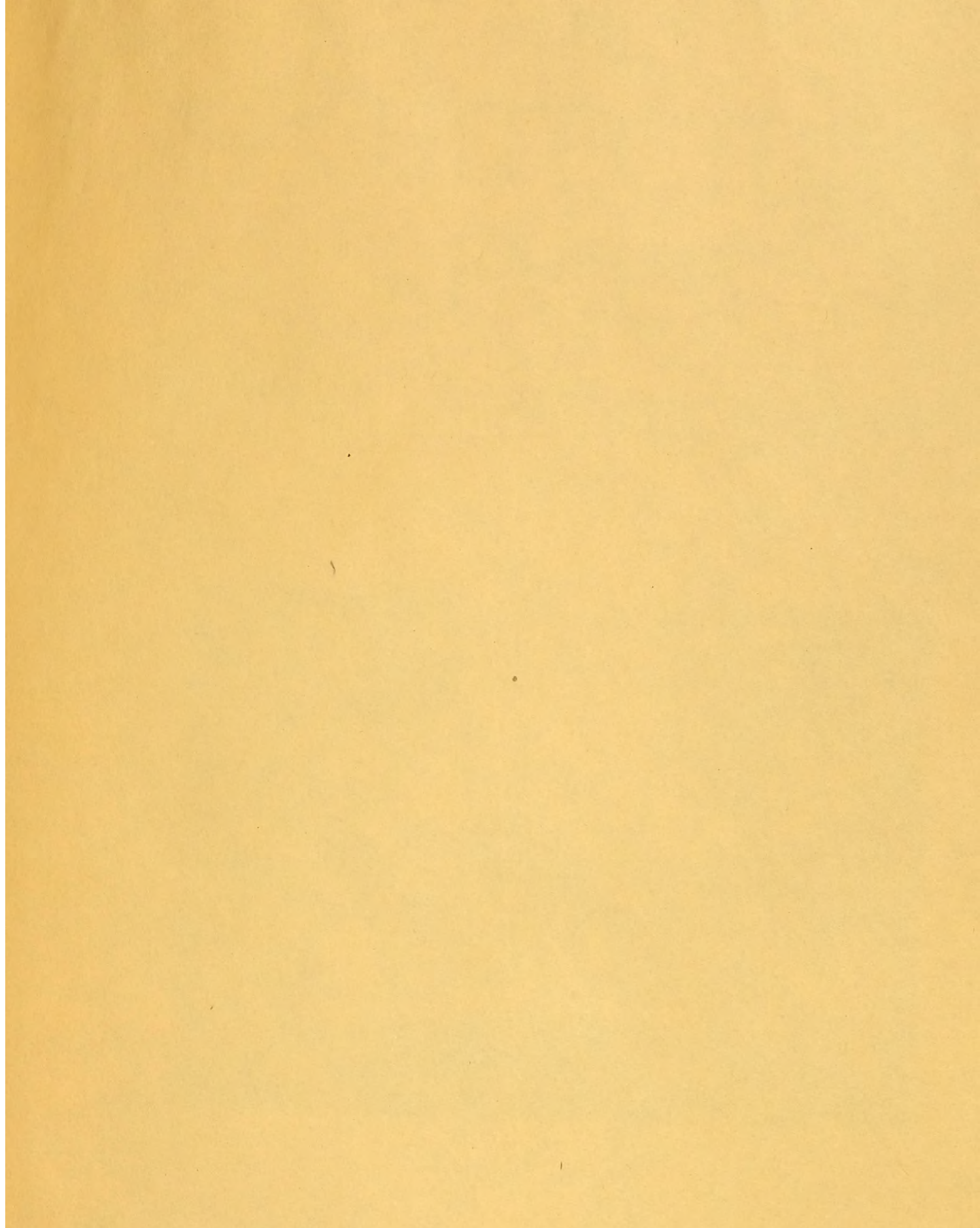
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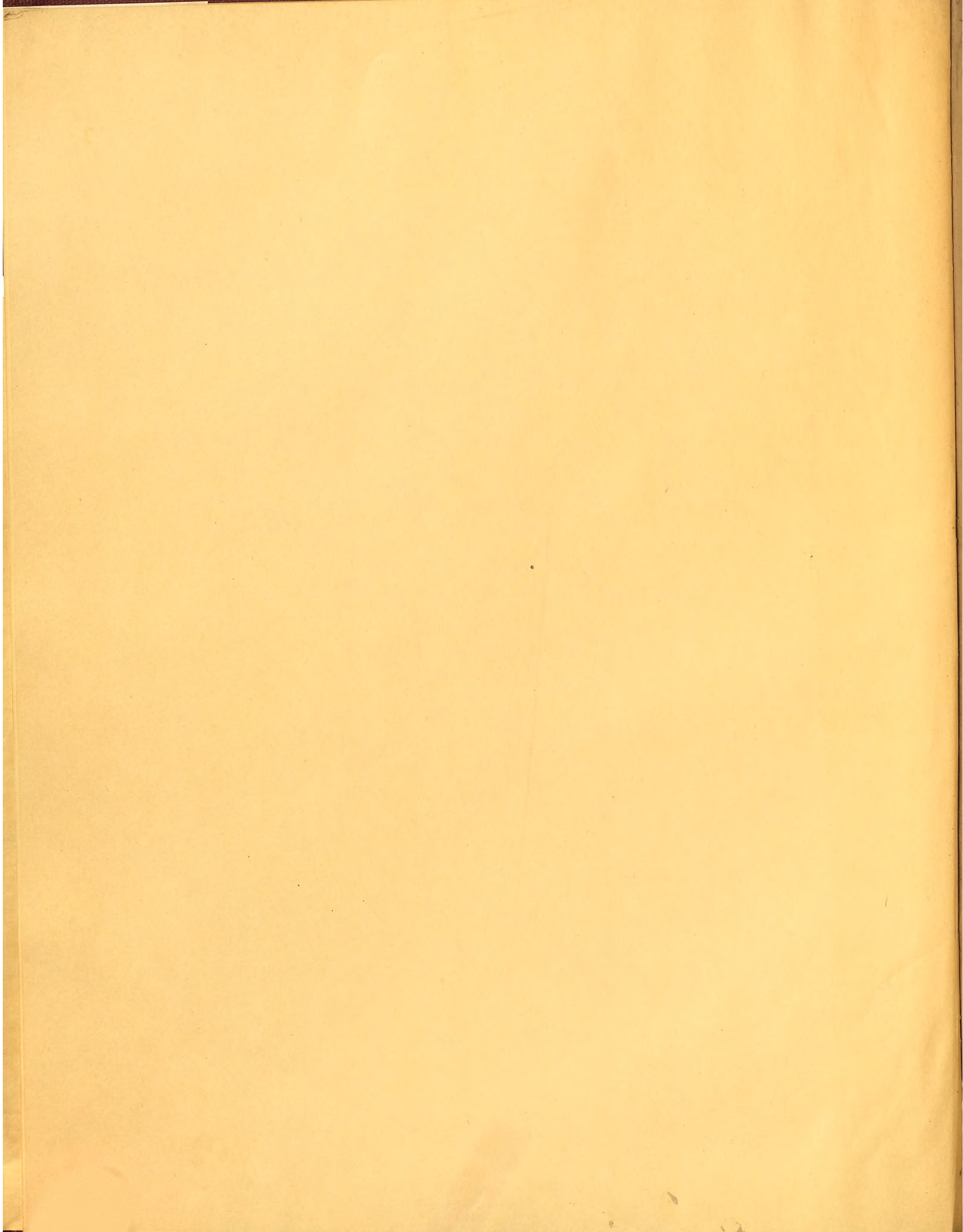












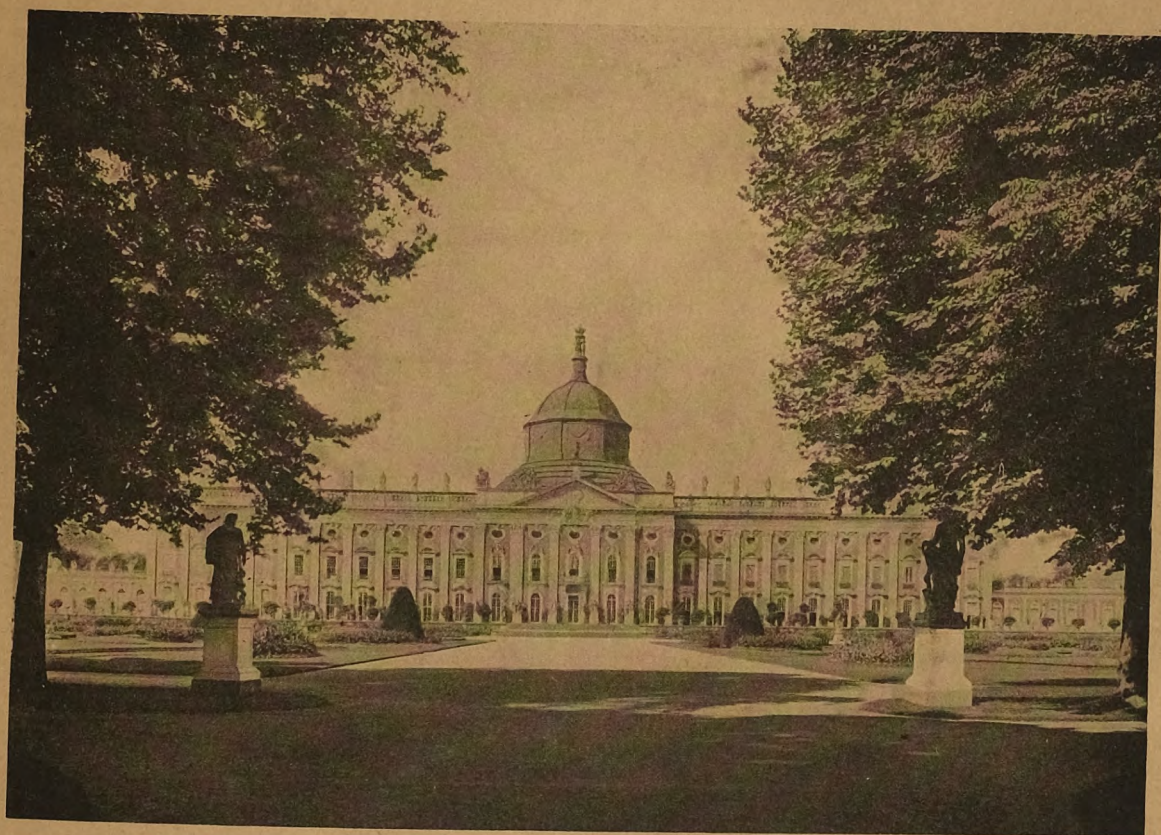


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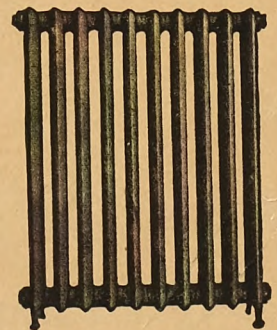
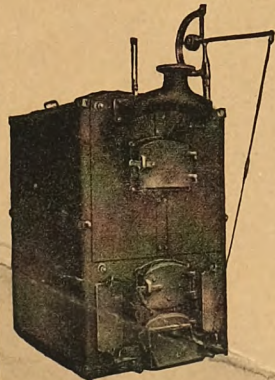
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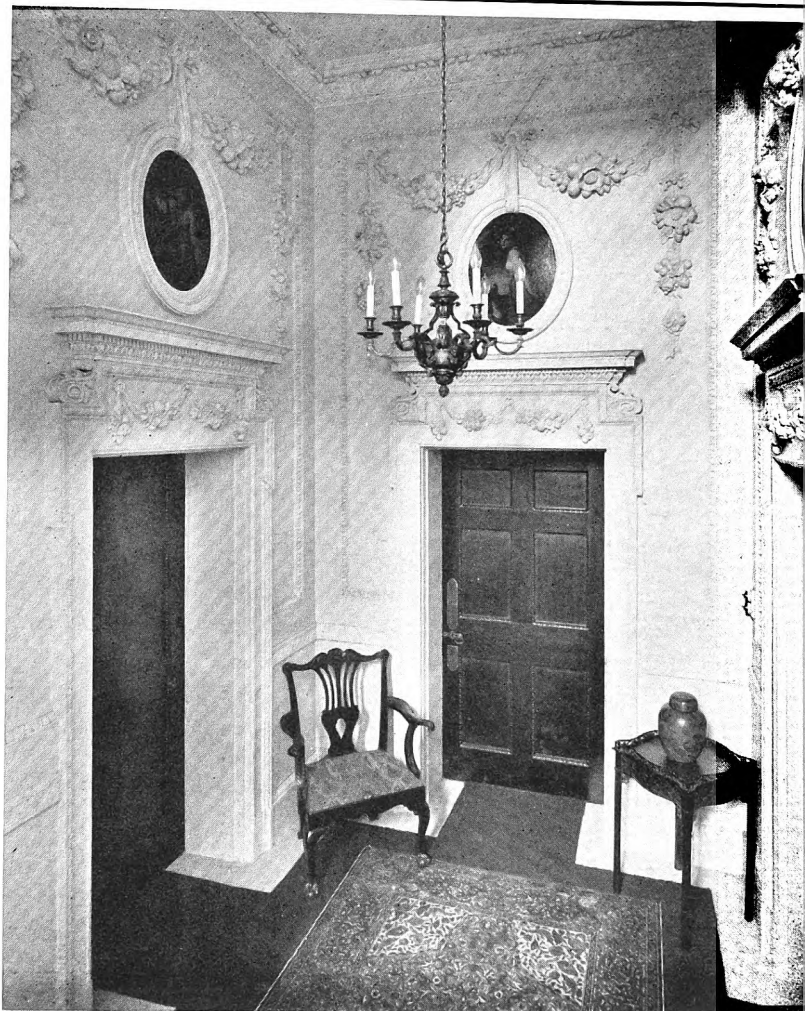


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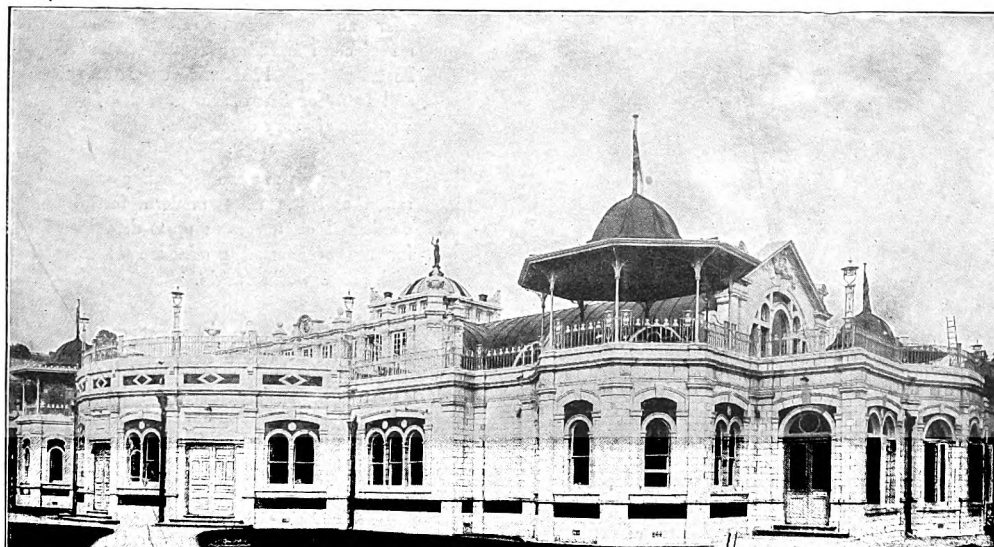
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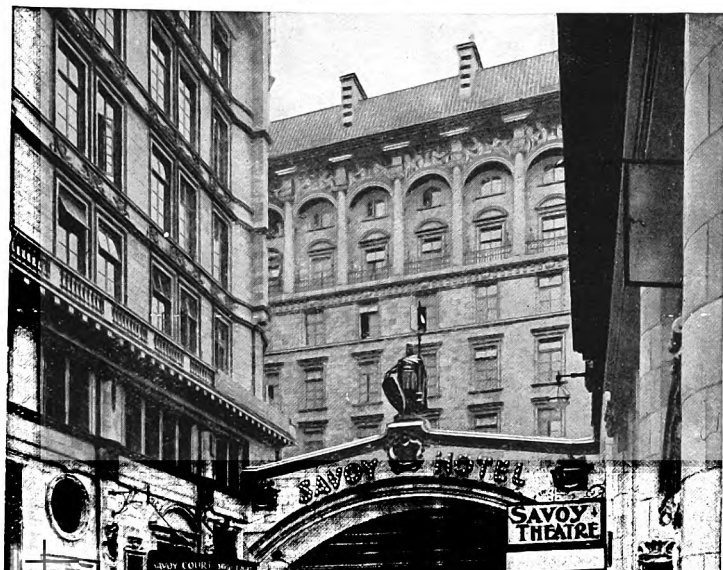
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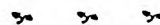
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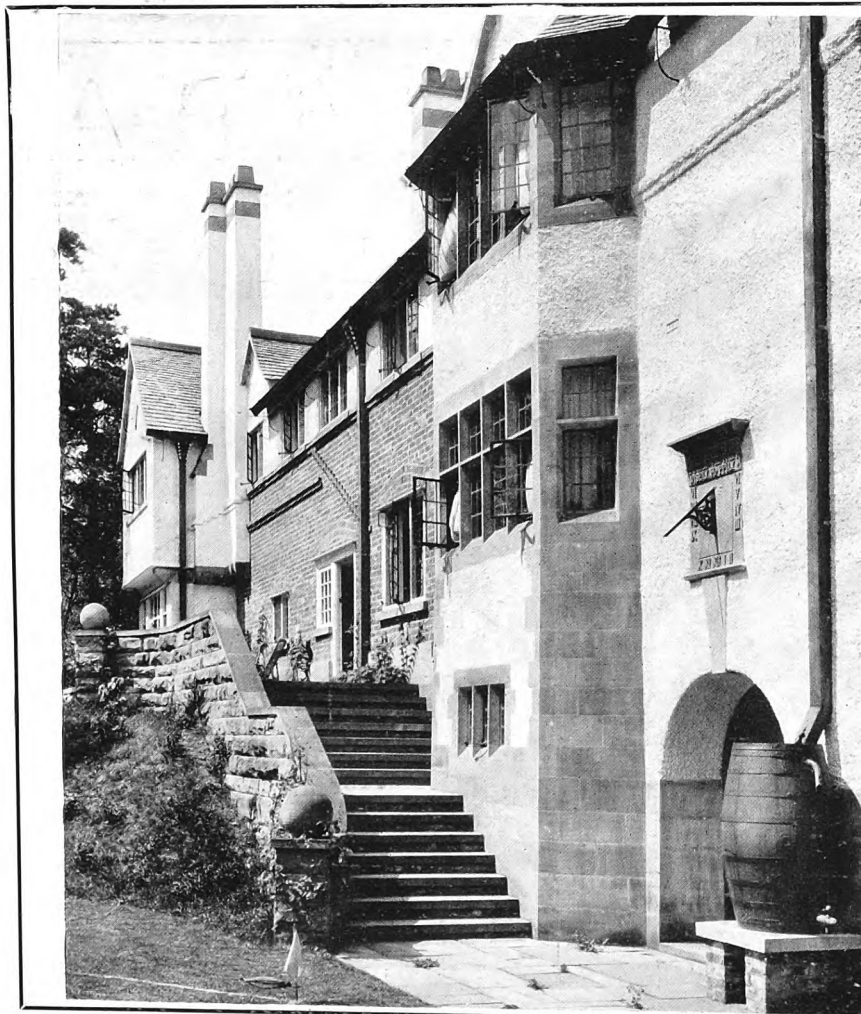


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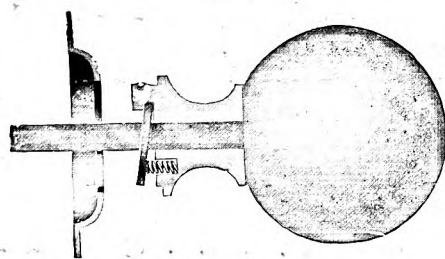
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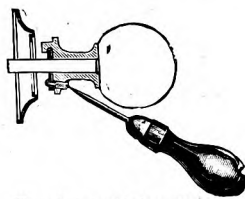
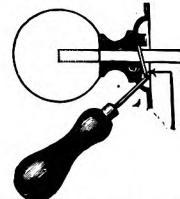
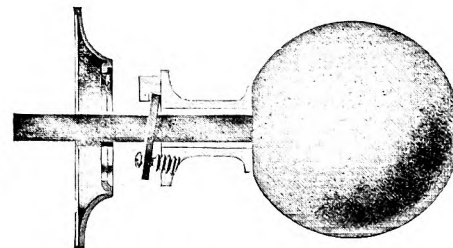
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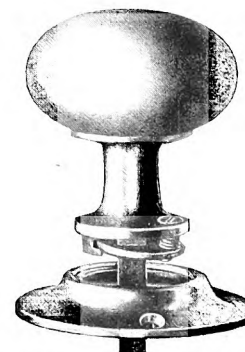
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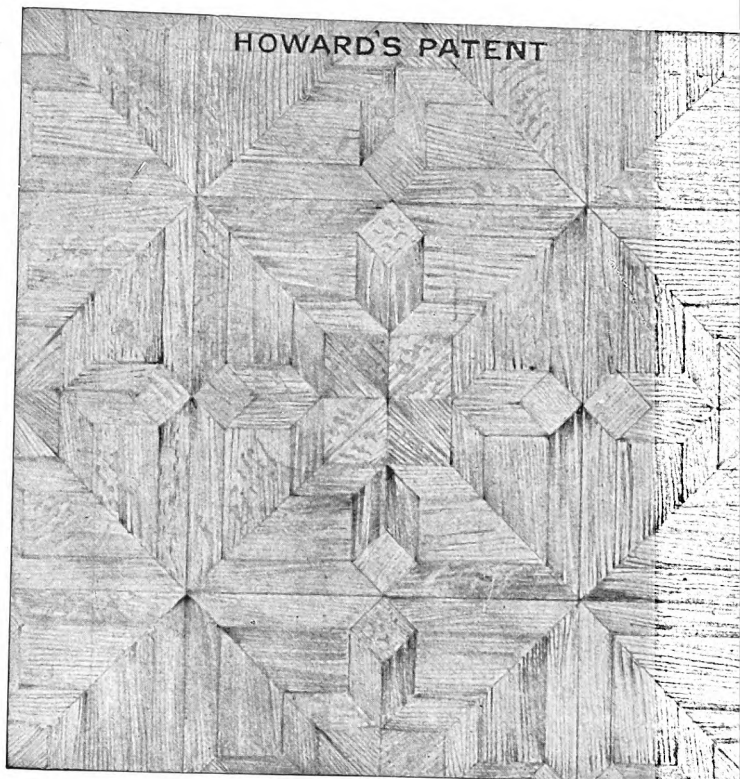
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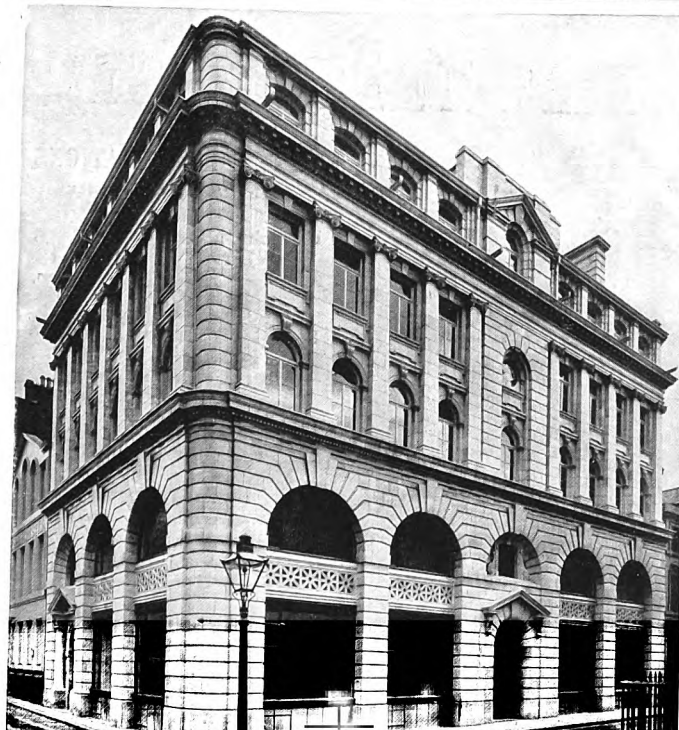
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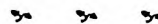


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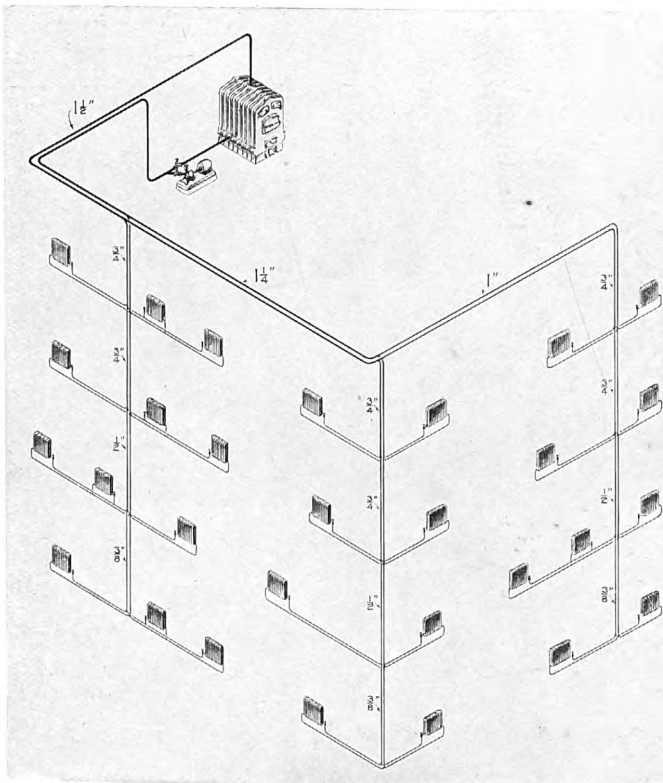
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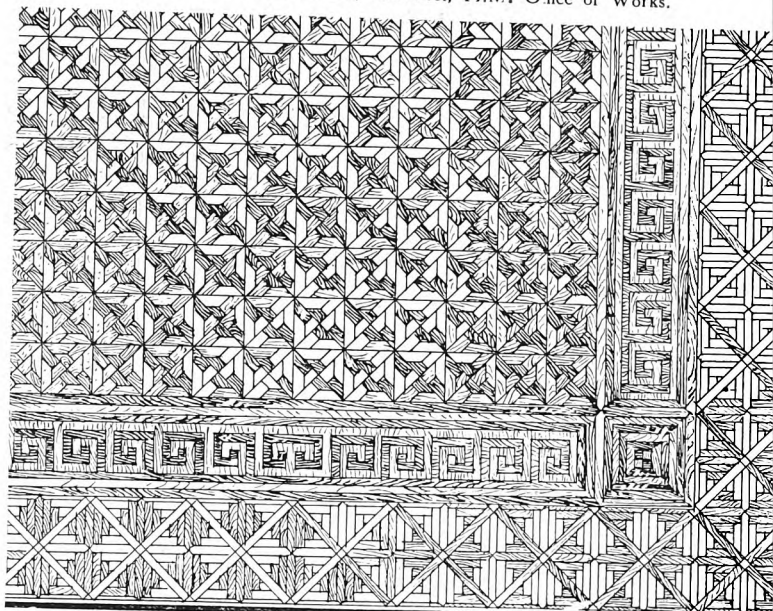
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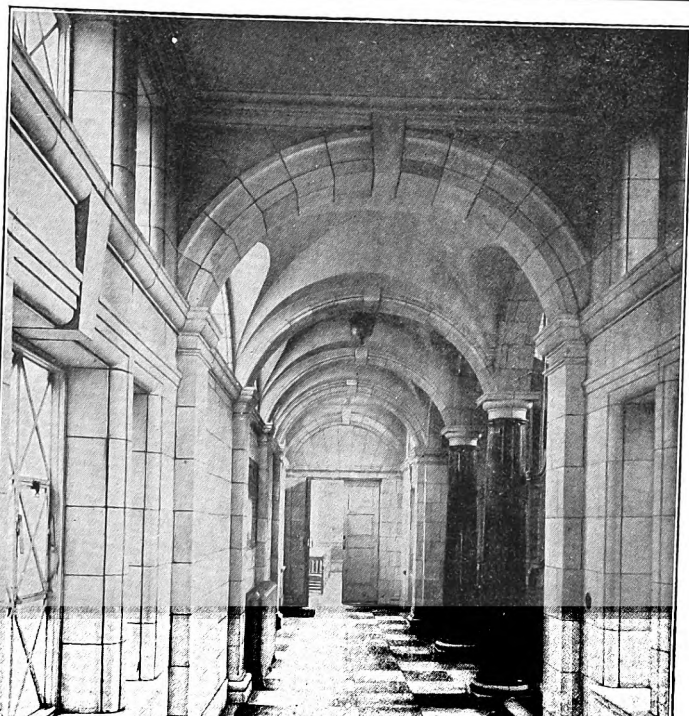
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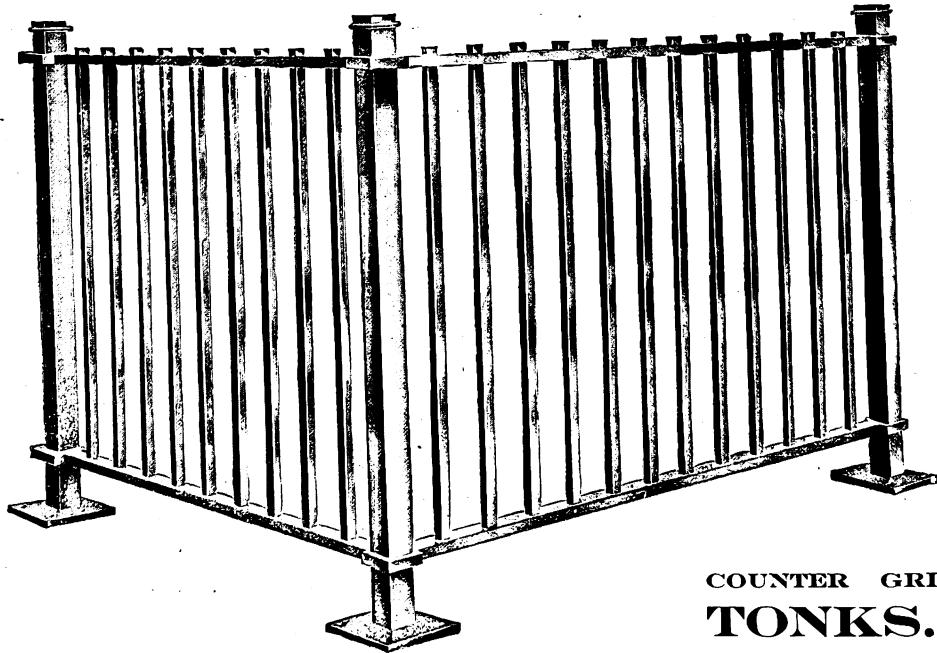
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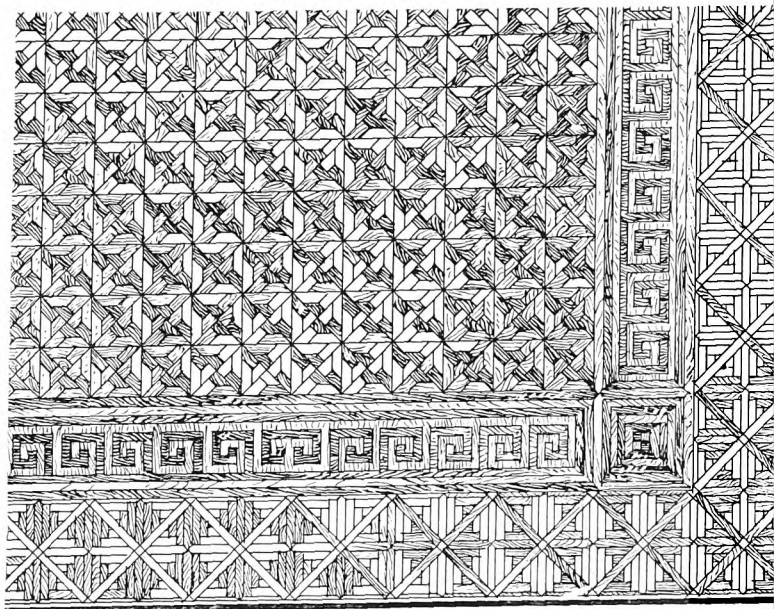
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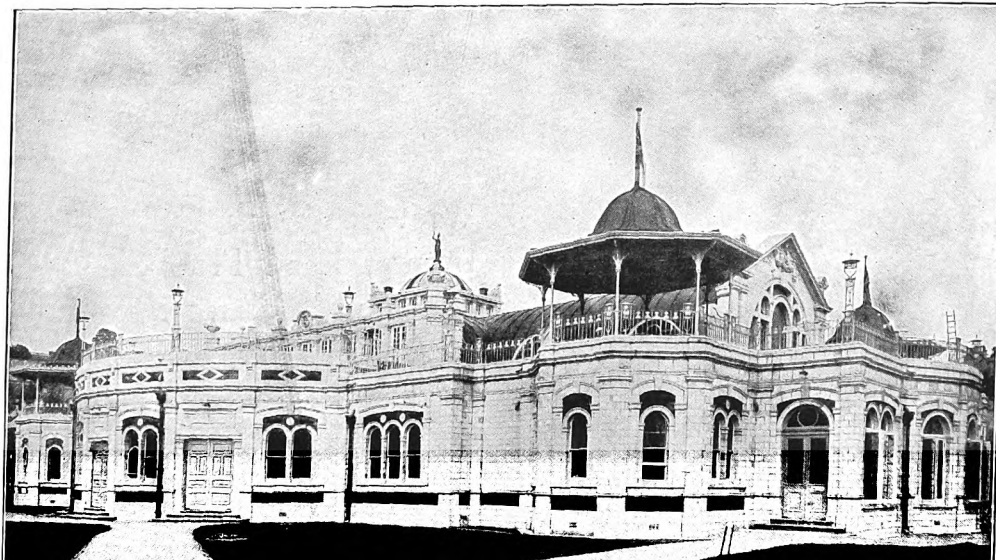
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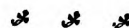


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Plate I. July 1914.

Photo: Dr. Osthaus (Deutsches Museum für Kunst in Handel und Gewerbe, Hagen).

ENTRANCE ARCHWAY, "COMMUNS": THE NEW PALACE, POTSDAM.



# SUMMER PALACES AND THEIR GARDENS—I. POTSDAM

By PATRICK ABERCROMBIE.

*With Photographs specially obtained for "The Architectural Review," including Plates I, II, III, &c.*

IF one were asked to name the greatest Summer Palace and Garden in Europe, there can be no doubt but that Versailles would immediately suggest itself; for not only is there the unrivalled magnificence of the great palace and park, but there are also the two Trianons with their more intimate charm; furthermore, there is an indefinable glamour on the place by reason of the sudden disruption of its life at the time of the French Revolution, and the subsequent preservation as the relic of an *ancien régime*.

For nearly opposite reasons, Potsdam is the most serious rival to Versailles. In place of the colossal central conception of one great vista, it possesses great diversity of interest—there are at least five palaces of various importance, and numerous individual features, not knit into a complete whole as at Versailles, but scattered about and happened upon by the visitor with the most delightful unexpectedness. But in most marked contrast to Versailles is the continuity of Royalty's residence at Potsdam: from the time of the Great Elector who built the original Town Palace in 1660 down to the present day, one or other of its palaces has been the favourite home of the Kings of Prussia. The group of buildings and gardens which we see to-day is, however, practically the creation of four successive kings, beginning with Frederick the Great; the period of building activity being little over a century, from the remodelling of the Town Palace in 1745 to the building of the Orangery by Frederick William IV in 1856. The Kings of Prussia since they became German Emperors have added little of importance.

This series of buildings, which those critics who are wont glibly to abuse German architecture are largely unfamiliar with, maintains a very high level, and it illustrates admirably the different phases through which the architecture of the later Renaissance has passed. The Town Palace is built in that sound but dry Classic manner which Prussia adopted in protest to the licentious Rococo which was raging over Europe, and very virulently in South Germany. In Sans-Souci, French fashion at length overcome Prussian stolidity, and a piece of first-rate Rococo is the result. In the New Palace a domesticated and somewhat bourgeois magnificence influenced by Dutch and English Georgian models takes the place of French elegance; but in the "Communs" or Retinue's quarters at the rear of the New Palace a return to French, of a more monumental character, is apparent. The Marble Palace feels the influence of the neo-Classic leaven which was working through Europe at the end of the eighteenth century: Neo-Greek is in full swing in the Charlottenhof; and the last group, the Orangery, the Bismarck Belvedere, and the Weinberg Arch, is Italian in manner, the last distinctly Florentine in its charming detail. With all this variety of influence there is no patchwork effect

intimately the temperament of their founders. It is more marked than the contrast between the old Town Palace, which is permeated with the spirit of the Great's soldier father, the founder of Prussia at Sans-Souci, where Frederick the freethinker and the philosopher entertained Voltaire—and the New Palace which Frederick thought fit to erect as outward sign of the issue of the Seven Years' War, though it was a palace that he never cared to live in. An example of the interest of the place is found in the old Windmill at Sans-Souci. The incident of which this is a relic is the version of Naboth's Vineyard, but with an opposite result; and it is interesting to note that though Frederick the Great could not persuade the owner to part with it, the mill of the miller has since sold it to a successor of the royal property, so also is the little restaurant at its foot.

The later buildings are again characteristic of the successors; the last group in particular, which, erected in the year 1850, that ebb-period of architectural activity, reflect by their very considerable merits the cultivation of Frederick William IV, for whom, also, while still Prince, Schinkel had devised the delicious Charlottenhof.

Potsdam possesses, in fact, a very intimate and homely quality—a true summer resort for Royalty, described as "*sans-souci*." It is thus quite in keeping with this character that the Kaiser should occasionally be seen wood-cutting in the park; and the very primitive one may see here of lawn-mowing with a scythe, the grass swept up by a little girl with a birch broom, and a feeling of remoteness from the too efficient atmosphere of modern Germany.

But if owing to the good taste and good fortune of their rulers their palaces and parks contain few incongruities, to disturb their tranquil atmosphere, the same cannot be said of the royal town of Potsdam. It seems a singular thing in a country where a considerable amount of prohibition and dragooning is meekly borne by the private citizen, that they have been allowed to invade the summer retreat of royalty with impunity. But modern hotels jostle the Town Palace, and the manufacturing suburb has sprung up at Nowawes, and the distance from the Marble Palace across the Heiliger See is spoiled by a mass of speculative villas, whose growth and numbers have been entirely unchecked. One would have thought that with the regular practice in use in Germany of setting apart certain building areas or zones for special purposes, that the district of Potsdam might have been kept clear of such intrusions. But perhaps, provided the great park of Sans-Souci is inviolated (as indeed it is), the manifestations of the provincial spirit of Germany are tolerated in the town; indeed, the



THE TOWN PALACE, FROM THE NEPTUNE BASIN IN THE LUSTGARTEN  
(DOME OF NICKOLAS CHURCH BEHIND).

have been erected recently: two of enormous size, quite close to Sans-Souci itself, look from a short distance like workhouses, and introduce a dull red squalor into the neighbourhood.

\* \* \* \* \*

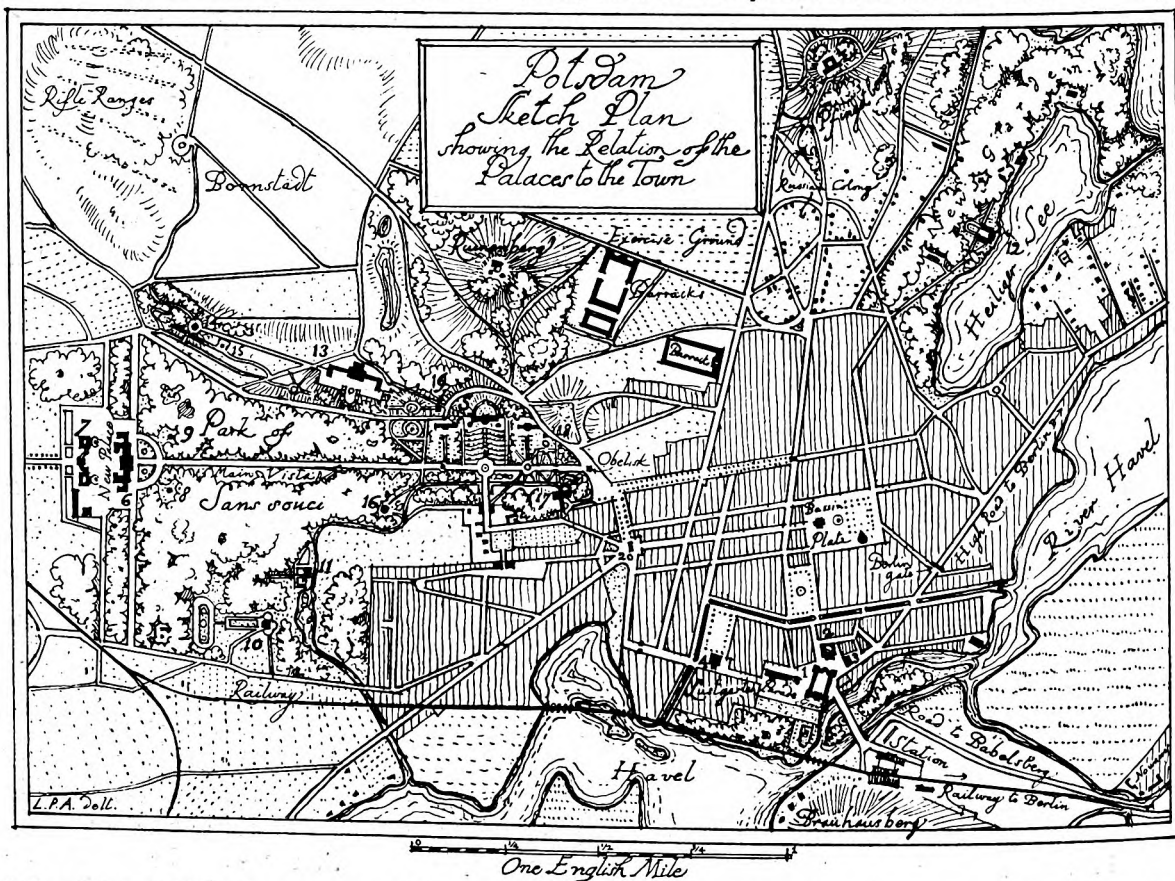
Potsdam, the Royal summer resort, consists, properly speaking, of two isolated palaces and the group of buildings and gardens which make up the domain of Sans-Souci. The two former, the Town Palace and the Marble Palace, are situated near water, and each has a garden attached. The main group of Sans-Souci does not touch any of the wide lake-like expanses of the River Havel; indeed, one is surprised at the entire neglect of the unlimited possibilities of canalisation and formal lake effects of which these shallow lagoons are capable. The Park of Sans-Souci contains, besides the original one-storey palace from which it takes its name, the huge New Palace with the "Communs" at the rear, the Charlottenhof, the Orangerie, and numerous other garden buildings. In addition, two isolated reservoirs on hilltops are treated architecturally, and must be included in a survey of the place—the Ruinenberg, whose artificial ruins complete the axial vista from the back of the Château of Sans-Souci, and the Pfingstberg behind the Marble Palace, whose reservoir is fashioned into a Belvedere, whence is a view of amazing splendour over the pine woods and lakes of this glorious stretch of country.

Few groups of buildings in

Europe have an architectural history so puzzling as this. It is not, as in St. Peter's, that many architects have been employed successively on individual buildings over long periods of years—though this has also happened—so much as a general confusion of authorship of actual designs. The usual guide-book ascriptions are singularly misleading in this respect. The chief author of this confusion was Frederick the Great, who, very soon after ascending the throne, became convinced that a king could, and did, know as much about art as about military affairs and statecraft. Unfortunately, however, though he gave his serious consideration to the latter, his culture, which in letters aimed at a classical purity and lucidity, did not go much beyond elegance in architecture; he thought, indeed, that it should not be more solid than a kind of petrified form of the ruffles and

frills of the period; and this was the cause of his differences with Knobelsdorff, the Surintendant or Court Architect.

Georg Wenzeslaus von Knobelsdorff was one of the artistic soldiers which the eighteenth century contrived successfully to produce, so that he could meet Frederick on his own ground; but he was no courtier, and as an artist he deeply resented a flippant attitude towards his art. To have his new buildings described by Frederick, in a letter written on a campaign, as his dolls, was sufficient to enrage the serious author of them, who in his youth had come back from Italy



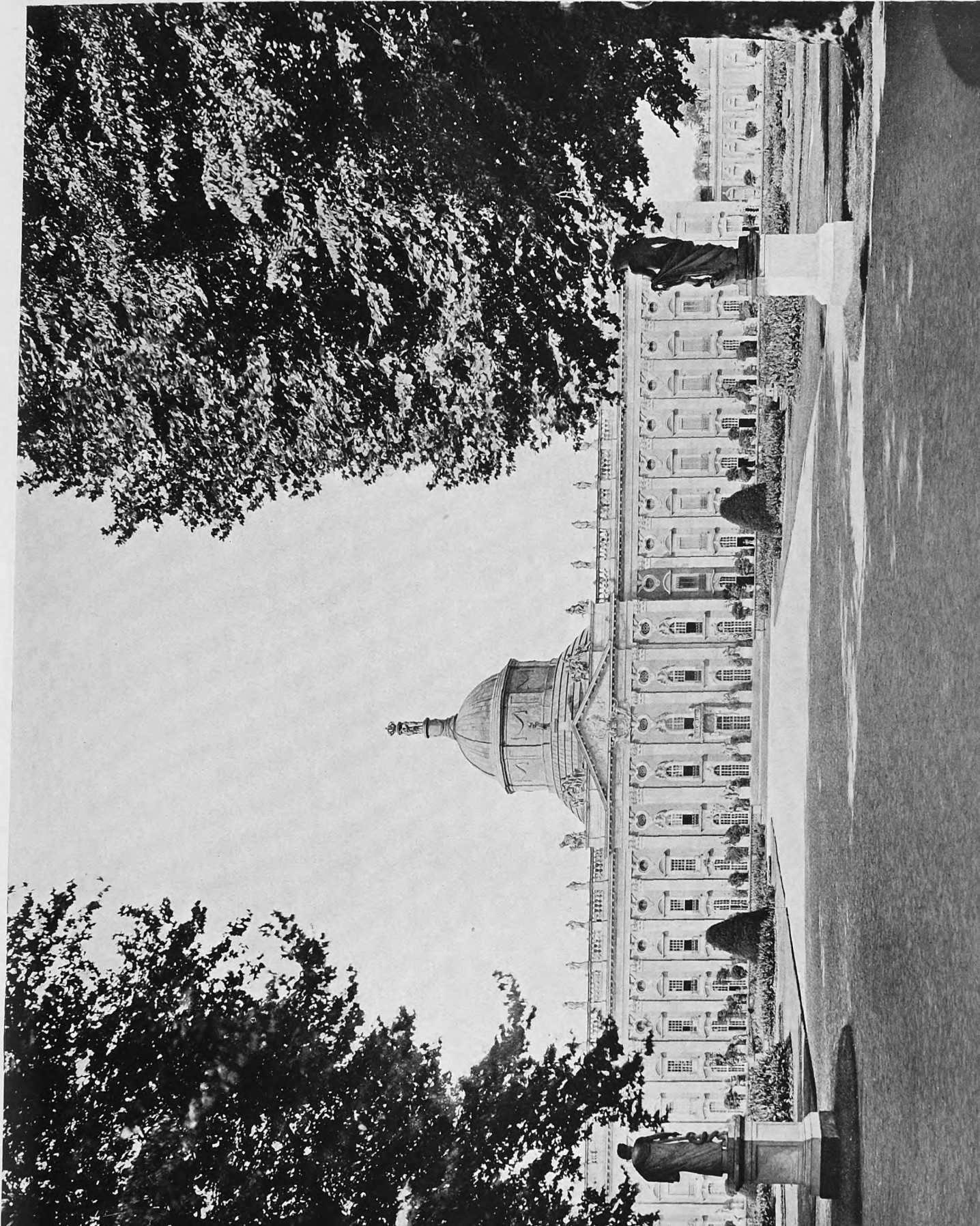
1. Town Palace. 2. Nickolas Church. 3. Town Hall. 4. Garrison Church. 5. Sans-Souci. 6. New Palace. 7. Communs. 8. Temple of Friendship.
9. Antique Temple. 10. Charlottenhof. 11. Roman Bath. 12. Marble Palace. 13. Orangerie. 14. Belvedere. 15. Dragon House. 16. Japanese House.
17. Church of Peace. 18. Weinberg Gate. 19. Windmill. 20. Brandenburg Gate.





















shocked beyond measure at the wildness of the Baroque, and who had heard with contempt of the loose frailties of French Rococo. If only he had gone to France after Italy he would have seen that French architecture, except in out-of-the-way places like Nancy, was untinged with the decorator's Rococo, and instead of returning from Italy with a determination to be as hard and as dry as possible he might have caught some of the magic of the younger Frenchmen like Gabriel.

Certainly he had a very fine ideal of what was required for German, or rather Prussian, art. The Renaissance had largely been a failure in Germany. From the early picturesque and semi-Gothic phase she had plunged straight into the vagaries of Baroque, which here had not the merit or excuse of being a revolt from pedantry, as in Italy. Knobelsdorff accordingly set himself to consolidate a foundation of sound universal stuff, the beginning having already been laid in the Berlin Arsenal, upon which a superstructure might be expected to arise conformable to the temperament of the nation.

At Rheinsberg, where Frederick spent those happy years during which his domineering father, after a series of degrading restraints, allowed him complete freedom as some sort of compensation for his enforced marriage, he made great use of Knobelsdorff in rebuilding the Château and laying out the grounds; nor do we find that he questioned the artist's right to design his own buildings. He was even encouraged to dabble in other arts, and painted that portrait of Frederick which was sent to Voltaire, little dreaming that the French philosopher's predilections for lightness and elegance would influence his patron in a direction entirely antagonistic to the architect's severe ideal.

However, immediately after the death of Frederick's parsimonious father, Knobelsdorff, now become Surintendant, was allowed to be as solemn as he liked in the new Opera



FORTUNA PORTAL OF TOWN PALACE, FACING ON TO ALT  
(Tower of the Garrison Church beyond.)

House, a building which, though dull to our eyes, was an achievement in the Germany of its day. But when it came to a Summer Palace at Potsdam, Frederick did not think it should be erected with an eye on the general architecture of Germany. He wanted a thing for himself, and a culture he valued was French, and as France was the land of elegance and wit, he tried to get his architect to imitate the severity of his style; he even on occasion wished to introduce a mild joke, like the Japanese House or Ape Saloon. There are always two sides to the question when it is a question of a house that is being built. On the one hand is the architect, anxious to shine in the eyes of his professional fellows, proud of his advanced scholarship, and solicitous for the latest trend of architectural development: and on the other hand is the man who is to live in the house or palace, with his own ideas—is a mediævalist or a modernist.

For a baronial castle, a mirror of Voltaire with a taste for intellectual elegance, Frederick, being a king as well as a client, was minded to have a way. The Town Palace, the finest building of the time, the Great Elector, was the first he dealt with. It needed repair and enlarging; for having disbanded his faithful corps of giant grenadiers, he was able to spend money on building mortar instead. Knobelsdorff produced the design; but ei



works or mason—for Knobelsdorff would never allow him to be an architect—was a Dutchman of the name of Boumann, who had emerged, it is to be supposed, from the Dutch Colony near the Church of the Holy Ghost. His taste, or rather the King's through him, was execrable according to Knobelsdorff, who greatly objected to some key-blocks, carved as warriors' heads, which had been foisted in.

By reason of the intervention of this Dutchman, it is impossible to say to what extent any of the buildings of this early period were the direct work of Knobelsdorff. Nominally, he produced designs for Sans-Souci; but actually, not trusting his temper with the King, he came to Potsdam as rarely as possible.

On one occasion the King had sent his carriage to bring him from Berlin. On entering Potsdam he passed beneath a new gate, the Berliner Thor, which Boumann and the King had contrived between them. The first thing Frederick said on his arrival at Sans-Souci was: "Well, what did you think of my new gateway? Your Dutch mason can do something after all?" Knobelsdorff replied that its authorship accounted for the fact that he had never so much as noticed it. Frederick, in one of his childish huffs, walked out of the room, remarking that bad-tempered architects had better dine in Berlin. At his word, Knobelsdorff got up and drove back; he was overtaken soon by a soldier sent by Frederick to bring him back. "What!" cried Knobelsdorff, "do you think I'll come back on the word of a common soldier after being dismissed by the King?" It was his last visit.

But, in spite of these professional quarrels, Knobelsdorff remained throughout his life a close and intimate personal friend of the King. Those early years at Rheinsberg, and, if



VIEW FROM CORNER OF TOWN PALACE  
LOOKING TOWARDS TOWN HALL.

tradition may be believed, certain services while still a soldier during Frederick's confinement at Cüstrin, could never be forgotten. Frederick's eulogium pronounced at the architect's funeral is, perhaps, the most honourable discourse ever dedicated by a Sovereign to a subject with whom he had been at almost continual loggerheads. He realised at any rate what his crabbed Surintendant had done for Prussian architecture, and to-day we can see that the tradition which he firmly established led uninterruptedly through Gontard and Langhans into the era of Schinkel, when Prussia, instead of being the recipient of influences from without, became one of the guiding influences of Europe. In describing Potsdam, one cannot resist thus dwelling on the personality of Knobelsdorff, whose nobility of character and soundness of teaching were greater than his architectural achievement.

The Town Palace, where Knobelsdorff's influence is most strong, is confessedly the least attractive of the Potsdam palaces. He must not, however, be altogether blamed for this. It was at best a patched-up job, pervaded by the dusty and dreary militarism of Frederick William I. Its situation, with three sides on to streets, is not attractive, and on the park front a vast parade ground, significant indeed of Prussia as a military state, cuts it off from the garden: a sandy desert makes a poor setting for a building. It was here that Frederick William used to watch his giant grenadiers parading, and this platz has with reason been called the cradle of the Prussian army. By far the most attractive view is that shown on page 2, taken on the far side of the small pond, with the Neptune group in the foreground; the dome of Schinkel's Nikolaikirche here appears exactly axial on the centre line, and the parade ground is hidden by the grass. The palace consists of three wings of equal height enclosing a large court and connected by a low screen with the Fortuna Portal in the centre facing the Altmarkt. From here it is seen that the square body of the church, across the market-place, is at an angle with the palace, and the Town Hall (by Unger) is set irregularly to one side. The irregularity of this group is typical of the town of Potsdam, which, in spite of straight streets and formal units, is a picturesque medley without a general scheme. Perhaps its most contrived effect is the fine view of the Garrison Church, dating from the reign of Frederick William I, through the colonnade at the side of the palace. Frederick the Great's own apartments at the south-west corner commanded this massive tower.

To the north of the parade ground, and joined to the palace by a colonnade whose balustrade is one of the few details in frank Baroque, are the stables, most notable features of which are the outrageous groups of sculpture on the projections. The Lustgarten opposite is a pleasant boskage bordering on the River Havel, but cut off from it by the railway.

On the whole, in spite of the attraction of Frederick the Great's apartments with their original decorations and furniture, one is inclined to hurry off to the park of Sans-Souci to see what he could create to suit his own taste unfettered by recollections of his father's régime and his architect's frigidity.

(To be continued.)



WINDMILL IN PARK OF SANS-SOUCI.



# THE ARCHITECTURAL DESIGNS OF LEONARDO DA VINCI

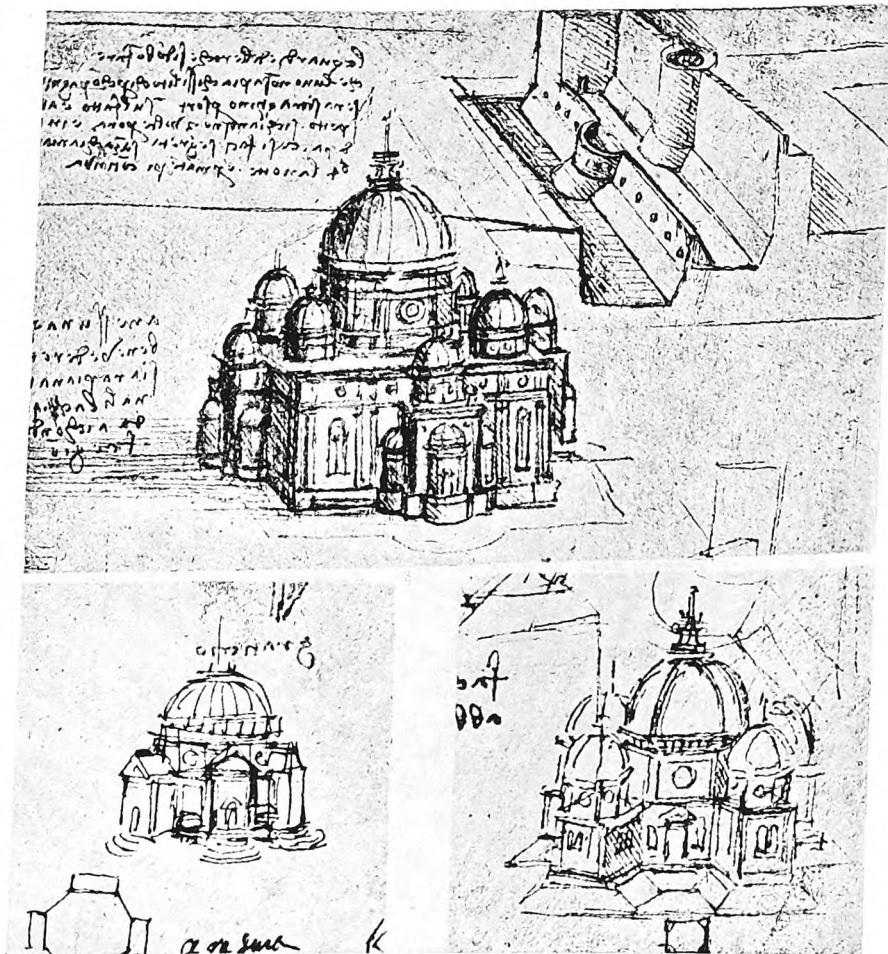
THE architectural sketches of Leonardo da Vinci are not very numerous, and they are all of a rough and tentative character. A few miscellaneous drawings executed in rapid penmanship, a few schemes of canals, streets, fortresses, palaces, and churches, indicated on small scraps of paper, are all the evidence that we have on which to found an estimate of his power of architectural design. These pages of his note-book, although they do not represent any elaborate and complete work of art such as would be counted a definite achievement, are yet rich in suggestion; and an attempt will be made here to consider what precise value can be attached to them. For it is the peculiarity of certain pre-eminent men of genius that they are always modern. Their message is not only for their own age, but for all ages.

Of the figures of the Renaissance, Leonardo da Vinci is the most famous. While there are not wanting bold critics who will pluck laurels from the crown of Raphael or of Michelangelo, nobody has yet ventured to impugn the supreme greatness of Leonardo. This unique and solitary personality has been chosen as the most fitting representative of the Renaissance, and is commonly said to be the very incarnation of its artistic and scientific spirit. It is true that the range of his mind was not nearly so broad as that of Aristotle, for he devoted very little thought to literature or to sociology. But in this respect his limitations are the limitations characteristic of the Renaissance period as a whole. The activities of its leading spirits were directed to science and to the visual arts. That wonderful society was so much occupied with living and doing that it neglected the written word. The autobiography of Benvenuto Cellini and Machiavelli's treatise upon politics represent the most solid portion of the literary legacy which the Italians of that age have bequeathed to us. Leonardo was cognisant of his one great weakness, and he says: "I am fully aware that the fact of my not

ence rather than the words of others? And, sir, has been the mistress of whoever has written her as my mistress, and to her, in all point of appeal."

Leonardo lived apart from his distinguished contemporaries, and was not influenced by them. Yet his isolation has been in some measure the cause of his greatness. Not being caught in any small artistic eddy or fashion, he was able to avoid all mannerisms. It often happens that those who regard their age in a spirit of detachment are selected by historians as the men who most completely embody its salient characteristics: for the worth of every age is finally judged by the standard of greatness which it sets by its most original members.

The note-books of Leonardo, pages of which are now being discussed, are not only worthy of study in their own count of the things they contain, but of intense personal interest. The inner workings of his mind, of astounding power, are incidentally, and in complete proof of his psychological insight, is not always apparent, namely, that emotional concentration serves as a stimulus only to that part of the brain which is concerned with the particular matter at issue, but to the rest of the brain. Everybody is accustomed to much intellectual exertion who is in the habit of practicing self-analysis must know that the difficulty of finding one's sole aim in any special aspect of a question are immen-



STUDIES FOR CHURCHES.

increased by the strong stream of ideas and suggestions unconnected with the object of inquiry, which seem to thrust themselves upon one's notice. The note-books of Leonardo furnish us with astonishing evidence of this character. We see a thousand ideas—inspired by his multifarious interests—clamouring for expression. Mr. Muntz tells us that in different paragraphs appear to be in utter confusion one and the same page observations on the same subject.

naturally drove almost to despair such worthy employers as the monks of the San Donato, and that leaves us to judge of his genius by fractions of what might have been great and finished works.

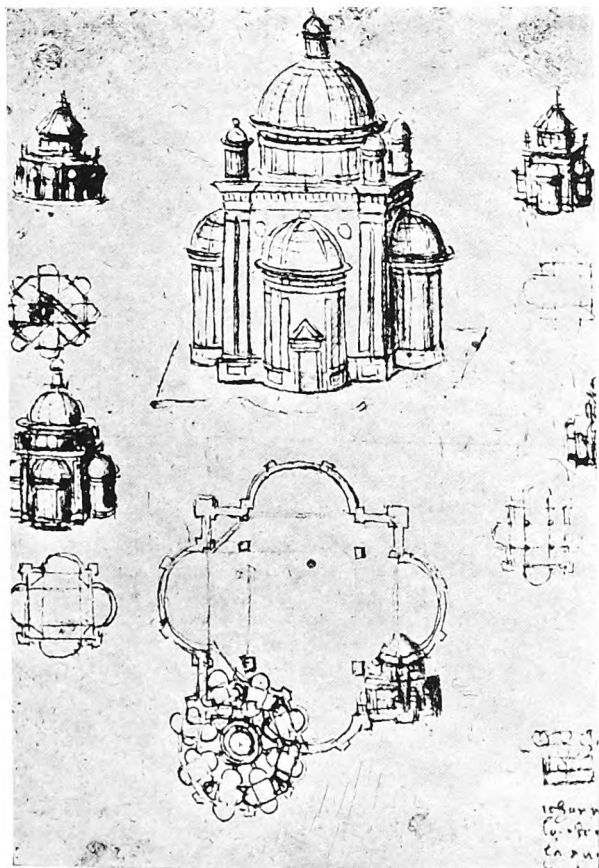
Leonardo seemed to have lived in a fever of anxiety lest any of his notions should perish; consequently nearly all his time was taken in putting upon record the thoughts which the labour of far more than a lifetime could not have developed to a fruitful issue. He began to make use of a notebook when thirty-seven years old, and even when he had reached an advanced old age he still hoped to introduce some system into his various treatises. He says: "This is a collection without order, made up of many sheets which I have copied here, hoping afterwards to arrange them in their proper places, according to the subjects of which they treat." This work of arrangement has been accomplished by Dr. Richter, to whose labours every student of Leonardo must be profoundly grateful. The drawings here illustrated have been photographed from the text which he has compiled. Of the architectural sketches he says, that when isolated and considered by themselves, they might appear to be of little value; it is only when we understand their general purport by comparing them with each other that we can form any just estimate of their worth.

It is obvious that Leonardo intended to perform the task of annotation himself, for he took particular pains to make his writing well-nigh unintelligible to anybody else. The words read from right to left, and can only be interpreted if one holds them up to the looking-glass.

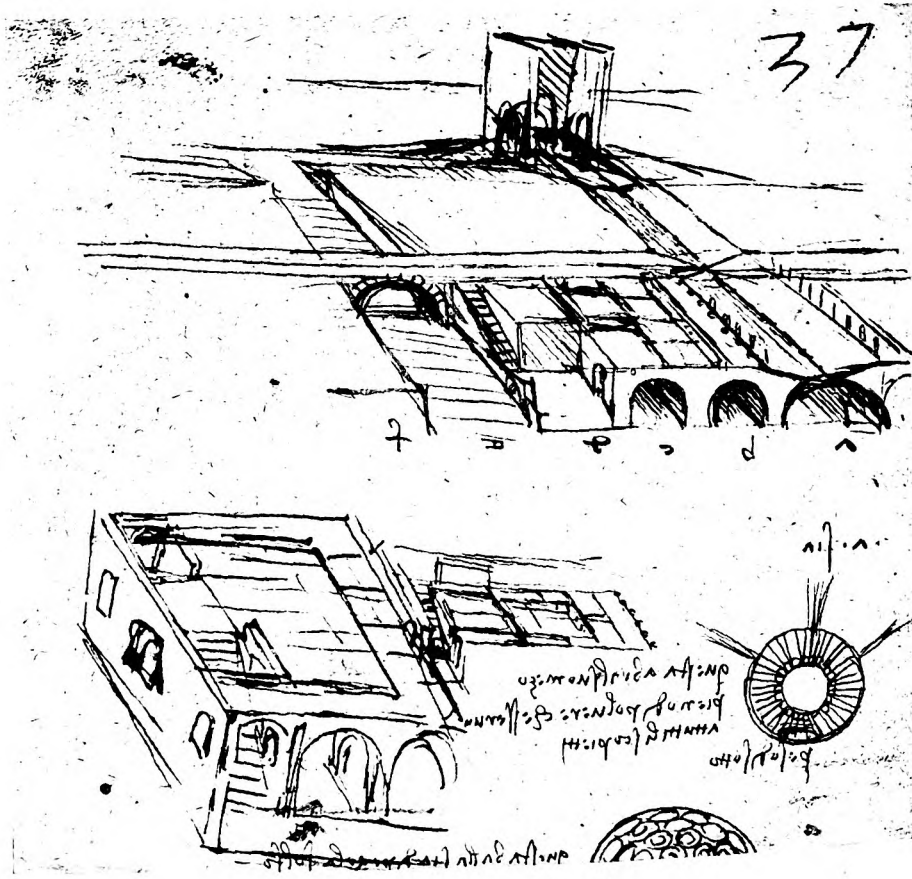
He may have intended to write a complete and separate treatise on architecture, such as his predecessors and contemporaries had composed; as far as we know, however, he had not collected sufficient material for such a treatise. But that he was capable of comprehending the broader aspects of design there is not the slightest room for doubt, and there is ample evidence that he was prepared to adopt the scientific method of inquiry into the nature of

architectural forms. This is all the more remarkable in view of the fact that he lived in an age when architecture and engineering were not properly differentiated from each other. It must be admitted, however, that Leonardo frittered away much of his energy in the consideration of problems of engineering which might very well have been left for more mechanical minds to solve. Much too large a proportion of his architectural writings is devoted to the subject of building construction. He is eloquent upon such topics as fissures in walls, arched cracks and cracks which are wide at the top, narrow below, and vice versa. We have chapters on "stones which disjoin themselves from their mortar," on fissures in niches, on the shrinking of damp bodies of different thickness and width, on the nature of the arch, on foundations, on the resistance of beams, and so on. His contributions to the science of building were thus many and various, and he may be said to be the first person to recognise that the mechanical part of building was a science at all. In his sketch-book there are shown weights on pulleys which indicate that he was on the very track of Newton's discoveries. Most of his calculations, however, were the result of empirical experiments, and he was prevented by a lack of mathematical knowledge from deriving the full benefit of his investigations. If only such a profound geometrician and algebraist as his eccentric contemporary Cardan (who wasted his time in riotous living and was, moreover, so vain that, having prophesied that he would die on a certain day, he felt obliged to commit suicide in order to maintain his reputation for infallibility) had had the common sense and the practical knowledge and acquaintance with the properties of material things which Leonardo possessed, the science of statics would have been laid upon a firm foundation a hundred and fifty years sooner than it was.

Let us consider such of Leonardo's ideas as were purely architectural. We may begin by examining his ingenious plan for a city. This scheme has the distinction of being the only ideal city plan which the age produced. Thus, in the

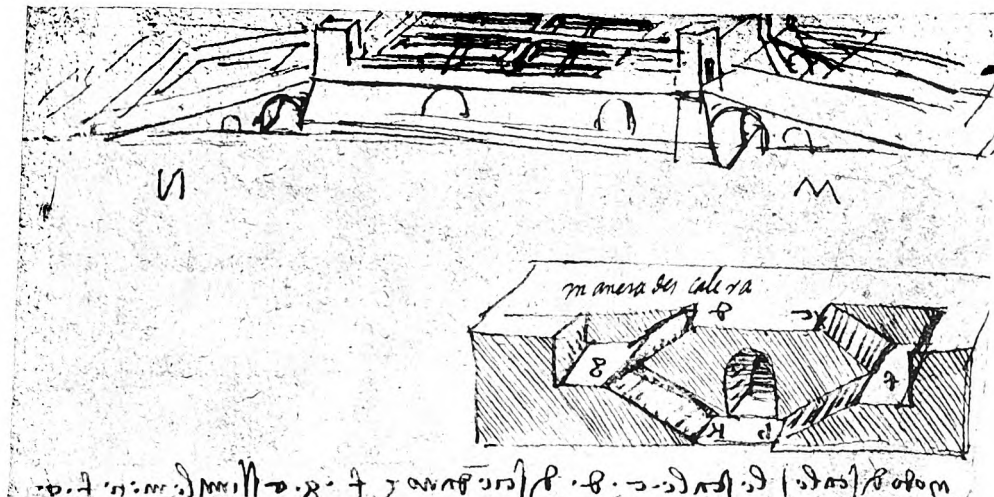


STUDIES FOR CHURCHES.



CITY STREET SCHEMES.





STUDY FOR CITY SUBWAY.

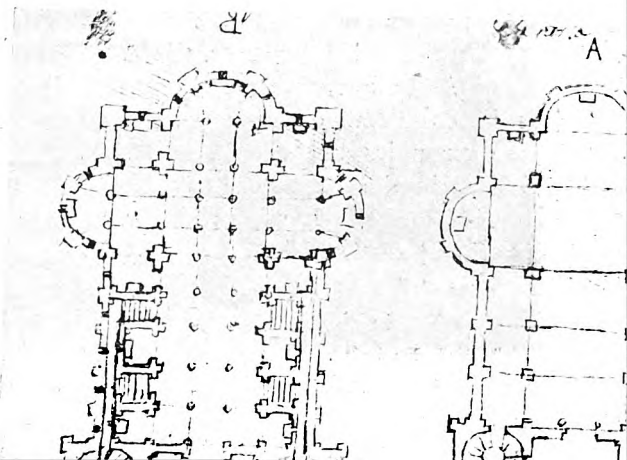
emphasis he gives to the city idea, Leonardo was far ahead of all his contemporaries. It is unfortunate that his numerous other activities prevented him from giving further study to the subject of town planning. This particular city was so arranged that there would be no traffic confusion. The solution of the problem was by means of a double system of roads, which were on two levels. Referring to the illustration on the opposite page, we see that the idea is worked out in some detail. Leonardo has himself appended the following description: "The upper roads are 6 braccia higher than the lower ones, and each road must be 20 braccia wide and have  $\frac{1}{2}$  braccia slope from the sides towards the middle; and in the middle let there be at every braccio an opening, one braccio long and one finger wide, where the rain water may run off into hollows. And on each side, at the extremity of the width of the said road, let there be an arcade 6 braccia broad on columns; and understand that he who would go through the whole place by the high level street can use them for this purpose, and he who can go by the low level can do the same. By the high streets no vehicles and similar objects should circulate, but they are exclusively for the use of gentlemen. The carts and burdens for the use of the inhabitants have to go by the low ones. One house must turn its back to the other, leaving the lower streets between them. Provisions—such as wood, wine, and such things—are carried in by the doors. From one arch to the next must be 300 braccia, each street receiving its light through the openings of the upper streets, and at each arch must be a winding stair on a circular plan. The stairs lead from the upper to the lower streets, and the high level streets begin outside the city gates and slope up till, at these gates, they have attained the height of 6 braccia. Let such a city be built near the sea or a large river, in order that the dirt of the city may be carried off by the water." This arrangement, with certain obvious modifications suitable to a democratic society, is the one which is gradually being adopted in all large towns, the only difference being that the lower system of roads is generally underground.

Leonardo entertained very strong views upon the subject of

of all architectural forms, and was reserved for the churches. There was one slight difficulty easily disposed of. It was necessary to have a belfry tower, but this could not be attached to the same building the dome belonged to; it could not be designed as it is in the case of Giotto. Leonardo says: "Here there cannot be any *campanile*; on the contrary, it should stand apart like that of the Cathedral of San Giovanni at Florence, and be detached at Pisa, where the *campanile* is attached as well as the dome. To display its own perfection. If, however, you wish to join it to the church, make it serve for the *campanile*, as in the

Chiaravalla. It never looks well to see the roofs of churches. They should rather be flat, and the water should be carried off by gutters made in the frieze." This objection to the design of a church was shared by Wren, who was of the opinion that neither the ordinary gable roof nor yet the hip roof had sufficient dignity to be a crowning feature of a building.

Although no existing work of architecture can be attributed to Leonardo, it is fairly easy to guess from his sketches what his designs in stone might have been. It is certain that they would have revealed a sense of harmony and perfect equilibrium would have been preserved in all the different parts of his edifices. According to Professor Vasari, as an architect Leonardo was the direct predecessor of Brunellesco. He recognised this himself by drawing the plans of San Spirito at Florence, sketching a lateral church of San Lorenzo in the same city, and comparing them almost identical with the famous Chapel of the Angels. In the plans of churches he was clearly inspired by the lantern of Santa Maria del Fiori, and finally by the lantern of Brunellesco he borrowed the principle of double elevation. Perhaps another Florentine compatriot, the famous architect Battista Alberti, also influenced him, but not till his arrival in Milan. This influence may have worked



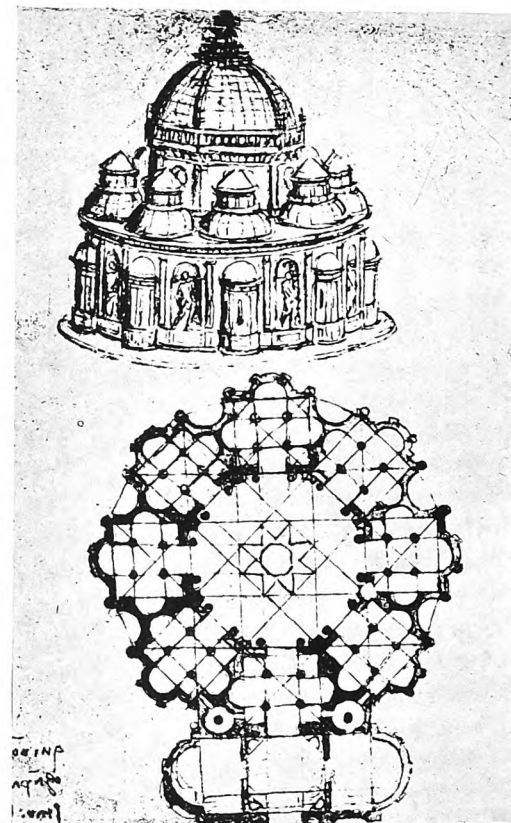
through the intermediary of Bramante, who in many respects was the successor and exponent of Alberti. It is fairly certain that the latter made a deep impression upon Leonardo, especially after he had ceased to practise in the Lombard manner and had adopted a mature Classic style. Leonardo, like every other architect of his period, never questioned the propriety of the Orders as soon as he had apprehended their significance, and in his later years he essayed a good many compositions of columns and entablature.

The beginning of the second period of modern Italian architecture may be said to have fallen during the last twenty years of Leonardo's life. The question has arisen whether he was influenced by Bramante or vice versa. The matter does not seem to be of very great importance, as the same sources of inspiration were common to both. And even if it were proved that one or two of Leonardo's domes resemble those of Bramante, the former cannot be deprived of the credit of making numerous other compositions with variations of domes; it was in the arrangement of these features rather than in their individual forms that the originality of such compositions consisted. Besides, it may be contended that Leonardo, once having determined to make as many permutations and combinations of domes as were possible in a single church, even if he had never seen the designs of Bramante, could not have avoided certain arrangements which had previously occurred to others. In trying to elucidate this question Dr. Richter points out that the new impetus given by Alberti either was not generally understood by his contemporaries, or those who appreciated it had no opportunity of showing that they did so. "It was only when taken up by Bramante and developed by him to the highest rank of modern architecture that this new influence was generally felt. Now, the peculiar feature of Leonardo's sketches is that, like the works of Bramante, they appear to be the development and continuation of Alberti's." He also points out that when Leonardo went to Milan, Bramante had already been living there for many years and had built the church of Santa Maria presso San Satiro, Via del Falcone, which Leonardo's domes somewhat resemble. The whole question may well be left in a state of indecision, and rather than pursue it further it is more profitable to examine the sketches themselves.

Among the studies for the construction of a cupola above a Greek cross, there are some whose forms are distinctly monotonous. It may be contended, however, that they were not designed as models of taste, but were merely the result of certain investigations into the laws of harmony, contrast, and proportion. In some examples the cupola itself is hidden under a pyramidal roof as in the Baptistry of Florence, San Lorenzo of Milan, and most of the Lombard churches. This is a very beautiful form, and one which deserves to be more popular than it is, for it is well adapted for all climes and is an agreeable variation from the ordinary dome. Other designs of Leonardo suggest the curve of Santa Maria del Fiore. In some cases we have an octagon whose sides are crowned by semicircular pediments, as in Brunellesco's lantern of the cathedral and in the model for the cathedral of Pavia. The drum of these cupolas is in most cases octagonal, as in the cathedral at Florence, and with similar round windows at its sides. In just a few instances it is circular, like the model actually carried out by Michelangelo at St. Peter's.

Leonardo seems to have "boxed the compass" as far as the arrangement of domes is concerned. Most people will hold that this particular motif is repeated *ad nauseam* in nearly all his churches, which present a strange appearance of exaggerated bulbosity. Not only are his churches crowned

with large central domes, but they seem to be sprouting with a whole series of little domes, which either obtrude themselves at the corners or else cling like limpets to the flanks of the churches. In one instance there is a central dome supported by four smaller domes on drums. This is one of the simplest and best designs, for the smaller domes find expression upon the façades, their position being accentuated by pairs of pilasters immediately beneath them. In most cases, however, there is a certain lack of cohesion between the walls and their superstructure, and we often see semi-domes resting against façades which are in no way prepared to receive them. The truth is that Leonardo was for the most part occupied with problems of construction and was trying to roof over elegant plans set out in geometrical patterns composed by means of compasses. There is one quite extraordinary design in which there are not only a central dome on drum and four little



STUDY FOR CHURCH.

domes on drums at the corners, but also little square chapels jutting out from the middle of each façade, each having a still smaller dome on a drum, and a semi-dome and two quarter-domes abutting against it; which makes in all twenty-one domes, or rather parts of domes, in the same building!

The plans of all these churches are Greek crosses. In the next issue of THE ARCHITECTURAL REVIEW we shall examine Leonardo's designs for churches whose plans are in the form of a Latin cross, and we shall also consider his schemes for castles, palaces, and for a mausoleum.

(To be concluded.)

## PLATE ILLUSTRATIONS.

NOTE.—With this issue, the first of a new volume, a re-arrangement of the Plates has been adopted. Instead of being kept together in one place, they have been distributed throughout the issue, among the articles to which they relate. In this way, it is considered, reference to them can be made with greater convenience and facility.



# THE SCULPTURE OF JO DAVIDSON.

By A. TRYSTAN EDWARDS, M.A.

*With Plates V and VI.*

THERE are some sculptors with whom an architect, in his capacity as an architect, can have nothing to do. Rodin is one of them. The figures which Rodin has conceived are not fitted to adorn a building; they ought never to be placed in a niche, nor in any manner are they fitted to form a supplement of an architectural composition. The statue of "Le Penseur" in front of the Panthéon in Paris is absurdly misplaced. This typical product of latter-day Romanticism belongs to the sculpture gallery and not to the open air, and least of all does it harmonise with a Classic temple. Most modern sculpture is interpretative rather than decorative, and it can make but little appeal to the designer of buildings. It may be objected that a great deal of the best decorative sculpture is also symbolic—that it consists of figures which are known to represent certain conceptions, such as Justice, Time, the Sea, and so on. In such cases, however, the subjects are made recognisable by labels, descriptive appendages, such as a pair of scales, a scythe, or a trident; all these are capable of being pictorial; they can be parts of a pattern. Moreover, the distinguishing features here are well known, being merely illustrations of a mythology with which we are all familiar. But the symbolism which no architect can ever tolerate is original symbolism, for this is only calligraphy in the wrong place, an attempt to make a work of plastic art perform the functions which belong by right to language. The pictures of G. F. Watts, the stage scenery of Mr. Gordon Craig, the productions of nine-tenths of our *art nouveau*, Post-impressionist, and Futurist artists are characterised by this kind of symbolism, which, of necessity, fails of its mark because the signs employed, never having been the subject of universal agreement, are not capable of signifying anything definite. It is true that the titles tell us something about the mentality of their authors, but the works themselves are not

expressive of any particular conception, for the men who make them have not aimed at expression by means of form, but have attempted the task, seemingly easier though in fact far more difficult, of exciting within the mind of the beholder an arbitrary association of ideas.

Mr. Davidson, some of whose work is here illustrated, is not an obscurantist. He may, without offence, be called an *art nouveau* sculptor. This description does not imply any disparagement of him. Rather is it a compliment, for few sculptors nowadays are so broad-minded to do deference to "Mistress Art."

Mr. Davidson's work can be considered under two heads. His plastic schemes form an interesting contribution to modern art, but he is also an accomplished portraitist. The work illustrated on this page represents a return to ancient methods of carving. The sculptor has not the draughtsmanship of the Egyptian wall-pictures, nor has he borrowed his subjects. All that he has borrowed is the method of placing his figure on the wall surface itself rather than in front of it. If one analyses the æsthetic effect of a structure such as the Temple of Solomon, one produces, one cannot help coming to the conclusion that such effect is due to a unique combination of both strenuousness and ornateness. The ornament does not detract from the solidity of the structure because it is not allowed at any point to obtrude from its surface. Sculpture in relief on the outside of a building is always an element of frailty; it



A JAPANESE GIRL.

is possible to forget that it may soon be worn away. In the case of sculpture with incised carving the right sense of value is always maintained. One recognises immediately that the walls are the chief factor of the composition, and that the carving is but an embellishment. But as soon as the figures are cut out from beyond the plane of the walls, the latter are relegated to the position of a mere background, or frame.







HEAD OF JOAN OF ARC.

the sculpture. There is no reason why sculpture should not sometimes have this obtrusive character, especially where it is very completely closed in, as in the tympanum of a pediment; but there are numerous occasions when one wishes to add interest to a surface no parts of which are differentiated in any marked way from other parts. In modern architecture the panel in relief is usually employed for this purpose, but it is not successfully so employed, for it has not got the requisite architectural character. It is noteworthy that the Greeks themselves never used it unless a very special place were provided for it, such as the metope of a Doric Temple.

Mr. Davidson has borrowed from ancient mural decoration the only element which can legitimately be borrowed. Let us consider wherein he has deviated from Egyptian tradition. In the first place it may be remarked that he has obtained a delicacy of modelling which is not to be found in the prototypes of the incised panel. Thus his figures are far from being mere line drawings, and they have the advantage that at however close range one studies them they are not devoid of interest. The greatest difference of plane in the Parthenon frieze does not exceed 2 in., and it is considered a great achievement to have obtained such modelling in that low relief. Mr. Davidson confines himself to a difference of plane more like an eighth of an inch. Thus his panel carving has not only great strength, but extraordinary delicacy.

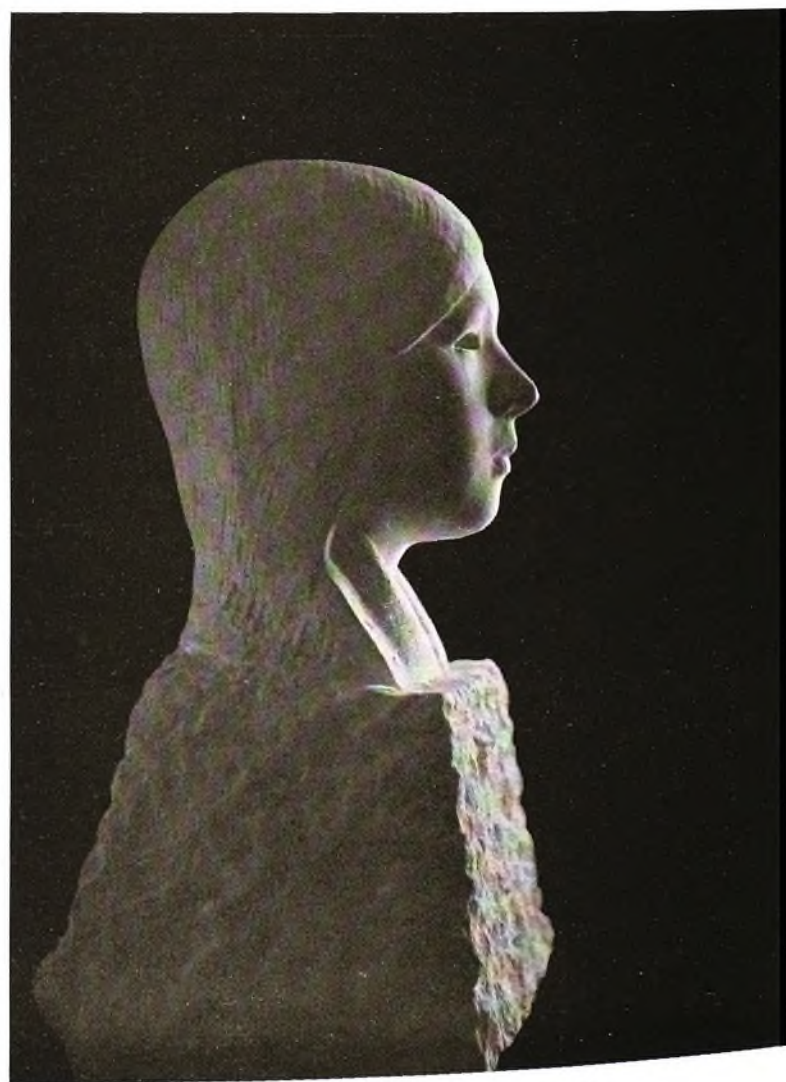
Of decorative sculpture in the round several examples are here shown. In the first, a charming work of a little Japanese girl, the nonchalance of childhood is very cleverly expressed, and yet the figure has such complete repose that it is truly statuesque. The folds of the drapery are simply yet subtly disposed, while the hair, arranged in a smooth flat coil, does nothing to impair the note of solemnity. How few sculptors

can resist the temptation of making a little girl look "pretty"! Mr. Davidson scorns prettiness, but achieves beauty instead, as his delightful cast of the head of the same Japanese child bears witness.

The head entitled Joan of Arc is distinguished by a bold, conventional treatment. Naturally, there is no attempt at portraiture here. The face has been simplified until it has become devoid of particularity.

Mr. Davidson has done many portrait busts of eminent people, among whom may be mentioned Tagore, Georg Brandes, and Frank Brangwyn. They are all splendid likenesses, full of character and expression. No attempt is made at idealisation; and as far as the main proportions of the head and features are concerned the casts are exact copies of the originals. Great skill, however, has been shown in the selection of suitable postures, and the modelling of the surface is neither too smooth nor does it present the crustacean roughness so much affected nowadays.

A few biographical notes on the sculptor may here be appended. Mr. Davidson was born in Moscow, and went to New York as a boy. At the age of seventeen he joined the Arts Students League of that city, and shortly afterwards he entered the workshop of Mr. Herman Macneil as assistant. He continued his training in Paris, where he remained for seven years. Although a member of the École des Beaux-Arts, he did not find the place congenial to him, and eventually betook himself to the South of France, there to pursue his own natural course of development. He is one of the few living artists of whom it can be said that he is at the same time very modern and very sane.



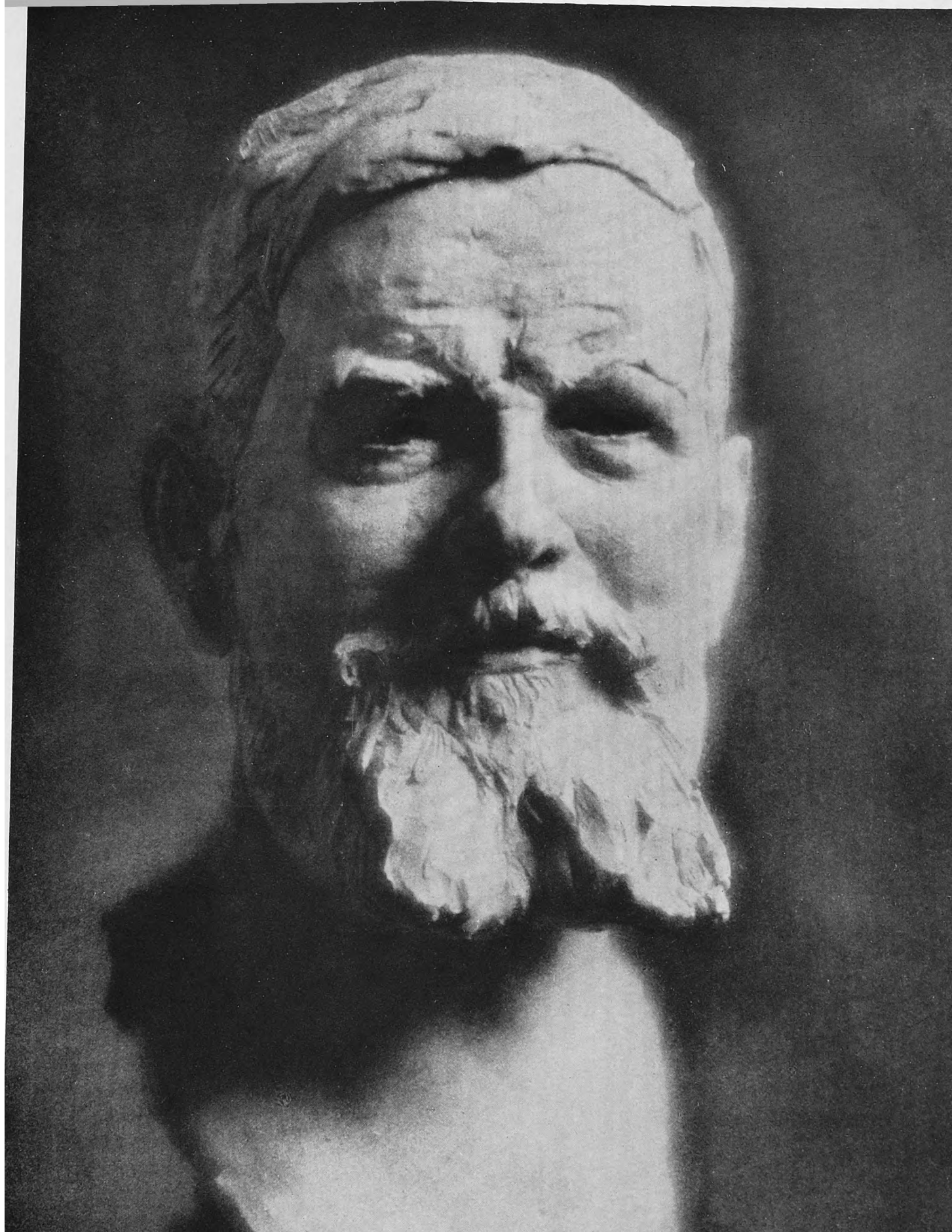
HEAD OF A JAPANESE GIRL.















# DUTCH HOUSE-FRONTS.

By R. RANDAL PHILLIPS.

*With Photographs specially taken for "The Architectural Review," including Plates VII, VIII, and IX*

THE cult of the "quaint" and the "picturesque" has rendered an ill service to Holland. On the tourist track not only has it turned worthy peasants into dressed-up folk, who must parade their national finery to tickle the fancy of visitors, but it has caused a totally erroneous notion to become current in respect to the architecture of the country. The eager artist in search of local colour, and, no less, the holiday-making

strain of close study. Yet the fact is that Holland is a wealth of houses which may be regarded as the very gem of our own Georgian, than which, excluding the Tudor, is more delightful to look at and to live in have ever been in England. The towns of Holland, in truth, have as much to offer as the gabled house-front with its crow-steps and stone steps as they have in the way of "quaint" costumes. You



HOUSE ON LANGE VOORHOUT, THE HAGUE, NOW OCCUPIED AS THE  
MINISTRY OF FINANCE.

architect with a sketch-book, have between them made us think of Holland as a place not only of windmills and red cheeses and rosy girls in bright costume, but also as the very home of gabled houses, bulbous church spires, picturesque

whole day about Amsterdam without ever a sight of a snow-white bonnet or a boy in baggy trousers and does cosmopolitanism make all things level: and as for the "picturesque" Dutch house, you will find a hun-



PEDIMENT OF HOUSE ON THE TOURNOOIVELD, THE HAGUE.

great outstanding features of the national achievement brought into prominence—first, the fierce struggle for independence, culminating in the final throwing over of the Spanish allegiance towards the end of the sixteenth century, and, secondly, following directly upon this, the rise of a glorious school of painters. There can be no doubt that the memory of deeds of heroism and valour, and the sight of such marvellous collections as those in the Mauritshuis and the Rijks Museum, are Holland's supreme possessions; but there are quieter virtues and humbler attainments to take into account also, among them being the cultured life of the wealthier class, and the diffusion of an art of house-building which has much to offer in point of excellence.

It would have been interesting if Evelyn, who visited many places in Holland, had given us some detailed account of the town houses he saw; but there is practically no mention of these in his "Diary," the only entries being such as the Senate

House at Delft having "a very stately Portico, supported with very choyse pillars of black marble, as I remember, of one entire stone," and Haarlem being "a very delicate towne, and hath one of the fairest Churches, of the Gotiq designe, I had ever seene." He was, presumably, more interested in the gardening and the pictures, as may be judged from his reference to the country house of the Prince of Orange, "for nothing more remarkable than the delicious walkes planted with lime trees, and the moderne paintings within."

The best of the houses under consideration belong to the second half of the seventeenth century and the first quarter of the eighteenth, but for a considerable time afterwards house-building continued to display the qualities of appropriate treatment and good proportion. Such houses can be found in almost every town in Holland, but in none more richly than in Middelburg—the capital of the Province of Zeeland, a place which is full of interest, and preserves much of its old-time



DETAIL OF CORNICE, NIEUWE HAVEN, DORDRECHT.



DETAIL OF HOUSE-FRONT, HEERENGRACHT, AMSTERDAM.





















fashions; though, by reason of its proximity to one landing-place—Flushing—and its distance from another—The Hook—it generally escapes the attention of the hurrying traveller. As elsewhere throughout Holland, canals intersect the town, and on the quays are houses whose fronts, individually considered, commend themselves, though it must be admitted that they are not pleasant as a whole, presenting somewhat the appearance of a row of dolls' houses; but this is due entirely to the devastating introduction of plate glass windows, with the concomitant disappearance of the old sash-bars, and, no less, to the mania for painting and furbishing which seems to possess every house-owner and dweller throughout the length and breadth of the land. Much has been written about the cleanliness of the Dutch, but in respect of the exteriors of their houses the virtue which has been set next to godliness has developed into a rampant vice. Never is a house given the chance of toning down, and so we are ever confronted with the sight of raw surfaces. For painters and painters, it is to be hoped, Holland must be a Paradise, otherwise there is nothing to compensate for the pervading newness which everything has.

Apart, however, from this surface defect, there is many a composition to delight the eye, as in the house-front facing the Zuidsingel (see Plate VIII) and in Hetwyn Kooper's house, on the Zuidzijde Dam (see Plate IX). In both the treatment of a central feature embracing the doorway and window above will be noted, and, in the former, the no less characteristic crowning of the façade with a strong cornice supported by enriched



HOUSE ON GROENMARKT, MIDDELBURG.

brackets set against a plain panelled frieze. Cor inscription "Anno Domini" with the year is the frieze, and thus at Middelburg especially we m a considerable amount of house-building was procee the first half of the eighteenth century. Hetwyn house is dated 1723.

The variety in the design of the corbels supporting cornice of the Dutch houses is astonishing. For th floral forms are used, but lions' heads (like those page 12) and other motifs are frequently seen. Amsterdam especially the carrying up of the main narrow central feature, flanked by figures or ornan customary treatment for most of the houses on the or canal-ways. A typical example is shown on p which will be noticed also the beam by which hay are hauled up to the loft.

At The Hague may be seen some especially examples of dignified house-fronts. The fashionable quarter known as Lange Voorhout presents two lon houses of stately character, set at different angles in with the irregular rectangle on to which they face. I difficult indeed to find a more imposing residential Lange Voorhout, ample in dimensions, and planted nificent trees. Three typical examples are here

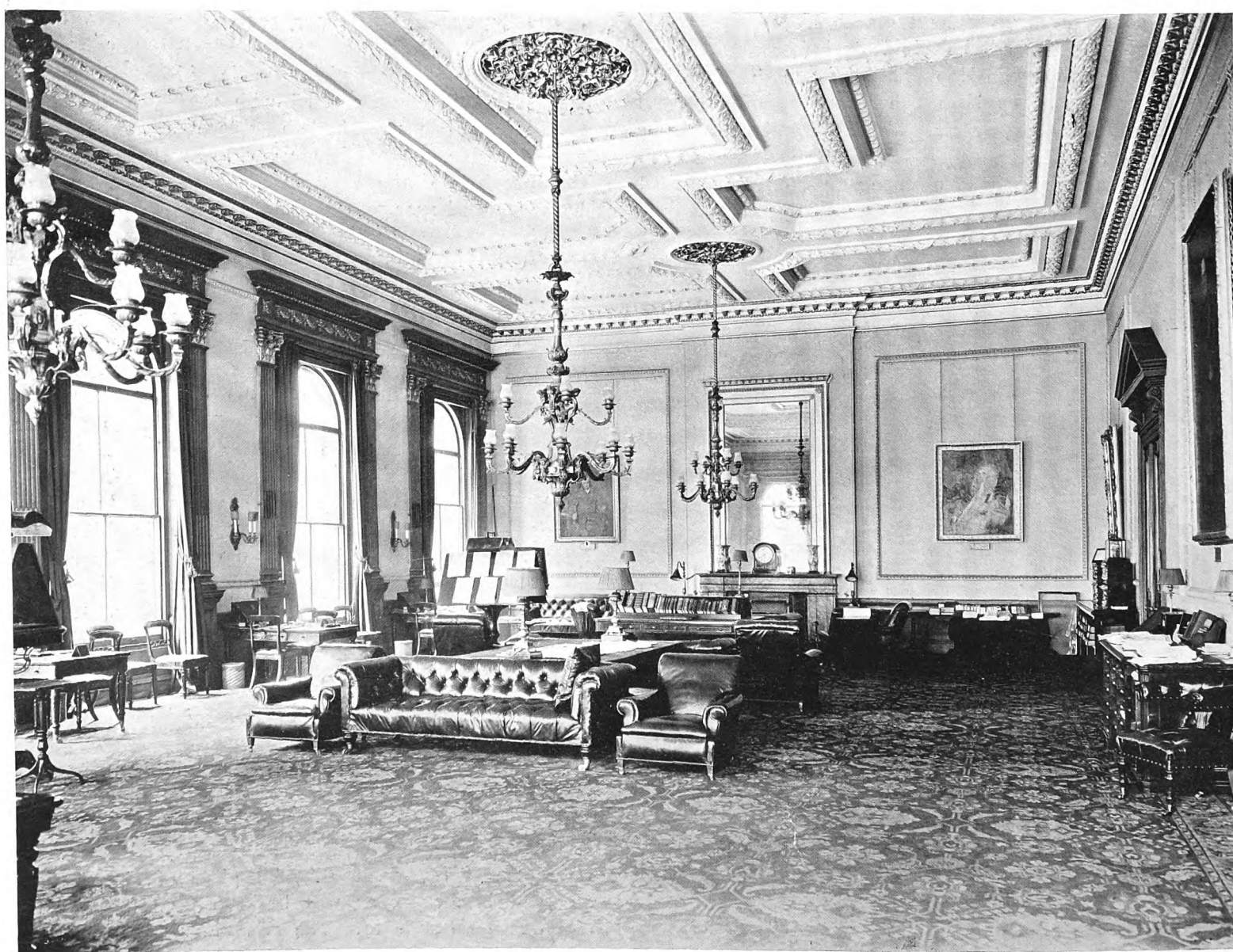


two other façades on Lange Voorhout which are illustrated on Plate VII, one of them apparently a recent rebuilding, but preserving the old model, and including, incidentally, a fanlight of that Rococo character which the Dutchmen carried with them to South Africa and their other colonies. The reference to Rococo at once raises a point on which a difference of opinion may occur. The architectural canons of yesterday would have been shocked at the bare suggestion that there was any worth in such swirling forms, disregarding of Hogarth's maxim that "curved is the line of beauty." But a great change of attitude is taking place, and it is now recognised that architectural virtue is not necessarily confined to straight borders wherein ornament may be disposed with respectable propriety. The taste of Holland in this matter came from the French, and though the Dutch craftsmen were lacking in the finesse which distinguished the riotous period of Louis XV, there is a certain element of robustness in the handling which gives interest to their work. The example from Dordrecht shown on Plate IX may be studied in this connection. Certainly there are iniquities in it, and modern alterations in the form of blinds and an ugly fanlight mar its appearance; yet it possesses an exuberant vitality which arrests the eye, and many a plain design that passes muster in professional circles has not half the interest of this one. That the Dutch craftsmen could, on occasion, achieve real excellence in rich embellishment is shown by the pediment of the house at the corner of the Tournooiveld at The Hague (see p. 12), a piece of ornament admirably filling the triangular space.

The bulk of the house-fronts are carried out in brick, free from all pilasters and columns, with roofs covered with sturdy pantiles; but occasionally a stuccoed example of Palladian character is found, like those in the Vlasmarkt and the Groenmarkt at Middelburg, illustrated on the preceding page and on Plate VIII: the latter, in the process of rendering it adaptable to the purposes of a municipal office, has suffered to no little extent, the old sash-bars having all disappeared and a solitary balcony grille alone remaining to remind us of what must have been originally quite an elegant feature of the façade.

But though the seventeenth and eighteenth centuries offer such good models for house-fronts in Holland, the example unfortunately is not appreciated as it should be by the modern builder, and, as a result, the most garish tasteless fronts affront the eye in many a street, often, as in the Haarlem example illustrated on the preceding page, standing cheek by jowl with the good old work.

These town-houses of Holland, I think it will be admitted, embody a very sane attitude coupled with considerable good taste. Their quiet fronts point to a period when ostentation was not countenanced, and though in character they differ from the Dutch country-houses, similar names might appropriately have been set over their portals—"Lust en Rust" (Pleasure and Repose) or "Wel Tevreden" (Well Content) being eminently expressive of the spirit they embody and the impression they convey.



THE CARLTON CLUB: MORNING-ROOM.



# LONDON CLUBS.—X. THE CARLTON CLUB.

By STANLEY C. RAMSEY.

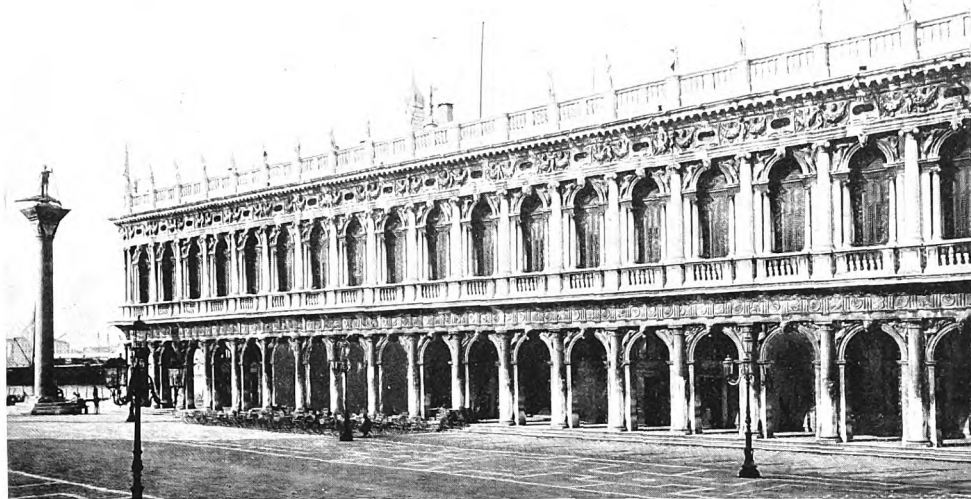
*With Photographs specially taken for "The Architectural Review," including Plates X and XI.*

THE Carlton is more than a club—it is an institution! For the politician in the ranks of the great Conservative party to be a member of the Carlton is an eagerly coveted honour almost equal to, and often a necessary preliminary to, a seat in the Cabinet. It is essentially a political rendezvous where members can, and do, freely discuss questions of current politics, and the rule by which none but members are allowed to pass beyond the entrance hall is consequently most jealously guarded, thus giving it the reputation of being the most exclusive of all London's exclusive clubs. Thus is engendered a sense of impressiveness, in keeping with a world of birth and broad acres, social prestige, and wealth, and this quality of impressiveness is curiously reflected in the architecture of the building, both externally and internally. Built in the Italian manner favoured in the 'fifties of last century, at a time not usually considered to be altogether favourable to the finest expression of the Arts, it is nevertheless an exposition of a very complete and definite idea, and, as such, merits attention.

In the article on the Conservative Club I referred at some length to the work of Sydney Smirke, the author of the building which forms the subject of this article; and though there is

little which I wish to add to my former criticism, interest to make a few comparisons between the building and its immediate neighbour, the Reform. Both are the work of Italian influence; but whereas Barry sought inspiration from the Farnese Palace at Rome, Smirke took as his model Sansovino's famous Library at Venice, and it is this choice of motifs that explains much that is of peculiar interest when comparing the two buildings. The Venetian style of Gallo at the Farnese is, together with that of Peruzzi, more akin to the Greek than that of Sansovino, and the building which is essentially Roman in spirit. The transition from the Greek tradition of the elder Smirke and his contemporaries to the Italian of Barry is natural and quite comprehensible. There are many similar qualities which are inherent in both buildings; there is the same breadth and simplicity of treatment, together with the same careful consideration of detail. The change from the "Italian" of 1836 to that of 1846 is really much greater and more violent, when the restrained quality of reticence then gave way to that of display. It is not surprising to find that the sculptor-architect Sans





THE LIBRERIA VECCHIA AT VENICE, BY SANSOVINO.

his love of magnificence and ornate decoration, was followed in preference to the less showy but far more capable men who served as tutors to Barry.

In the design of the Carlton we see manifested very plainly that love of effect which was to prove so fatal to Classic art in this country, and to the disintegrating influence of which we must ascribe its defeat by the far more sincere though perhaps fanatical disciples of the revived Gothic.

The late Italian, as exemplified in much of the domestic work in the north-west and south-west districts—and indeed more or less in all parts—of the London of this time, is marked by a peculiar falseness of idea and dreariness of expression, and it carried within itself the seeds of incipient decay. We are all familiar with the monotonous rows of ugly houses in which the only effort discernible is in the direction of size and uniformity. In these stucco has been used unintelligently to represent stone, windows are made forbidding by heavy cornices, and entablatures of enormous girth run rampant: while the amount of cast iron wasted in railings of monstrous appearance must have made the fortune of many an undeserving ironfounder. Finally, we are confronted with the spectacle of comparatively small houses with Doric porticoes so large in scale as to suggest that the architect first designed his portico and then added the dwelling. It was this dull and soulless emotionalism directed towards a merely imposing effect, and devoid of all the finer aspects of human endeavour, that brought what was then called Classic art into disrepute, though the real spirit of Classic was entirely absent, and in point of badness there is little to choose between the sensationalism of the heavy-handed "Italians" and the theatricalness of the adventurous "Goths"—both alike having contributed to the false taste of the age. Yet, even in the worst periods there have always been some buildings which, though characteristic of the period that brought them into being, are worthy of a more respectful attention than one is inclined to give to the undistinguished mass of their more commonplace contemporaries. Such a building is the Carlton Club, which, though built at an unfortunate period in the history of Art, has a great deal about it that distinguishes it from the merely vulgar and superficial.

Originally founded by the Duke of Wellington and a few of his most intimate

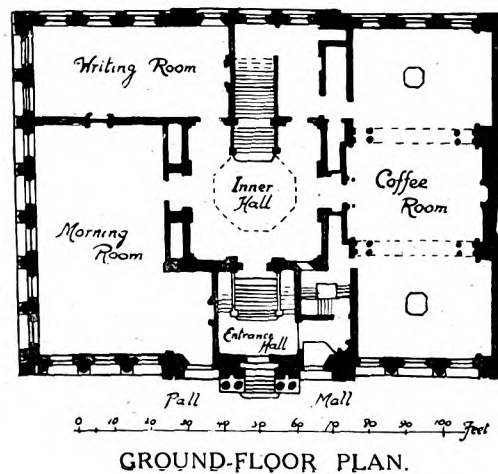
political friends, the Club was first established in Charles Street, St. James's, in 1831. In the following year it removed to larger premises at Lord Kensington's House in Carlton Gardens—from which, presumably, it takes its name. In 1835 Sir Robert Smirke, brother of Sydney Smirke, was commissioned to design a new club-house, which was erected in Pall Mall in 1836. The membership increased so rapidly that in 1846 a large addition was made by Sydney Smirke, who, in 1854, rebuilt the whole house as it exists to-day. As already observed, in his designs for the exterior Smirke took as his model Sansovino's Library at Venice.

In a detailed comparison of the two buildings it must be admitted that Smirke's work is in every way very inferior to Sansovino's; it was a case of a lazy adaptation rather than an assimilation. A similar comparison between the Reform Club and the Farnese Palace, its Italian prototype, does not lead one to the same harsh conclusion, Barry's building being a complete realisation of an idea inspired by San Gallo's example in Rome, but worked out with the consummate skill and individual genius of an artist.

The Libreria Vecchia owes much of its undoubtedly fine effect to the rhythm of its arched colonnade, which continues in an unbroken sweep from one end of the façade to the other. The Pall Mall front of the Carlton Club, comprising nine bays, the detail of which closely follows that of the Library, is interrupted on the first floor by the four pairs of coupled Ionic columns which intervene between the three middle bays, and on the ground floor by the coupled Doric columns, which further project on either side of the central bay to form the entrance portico.

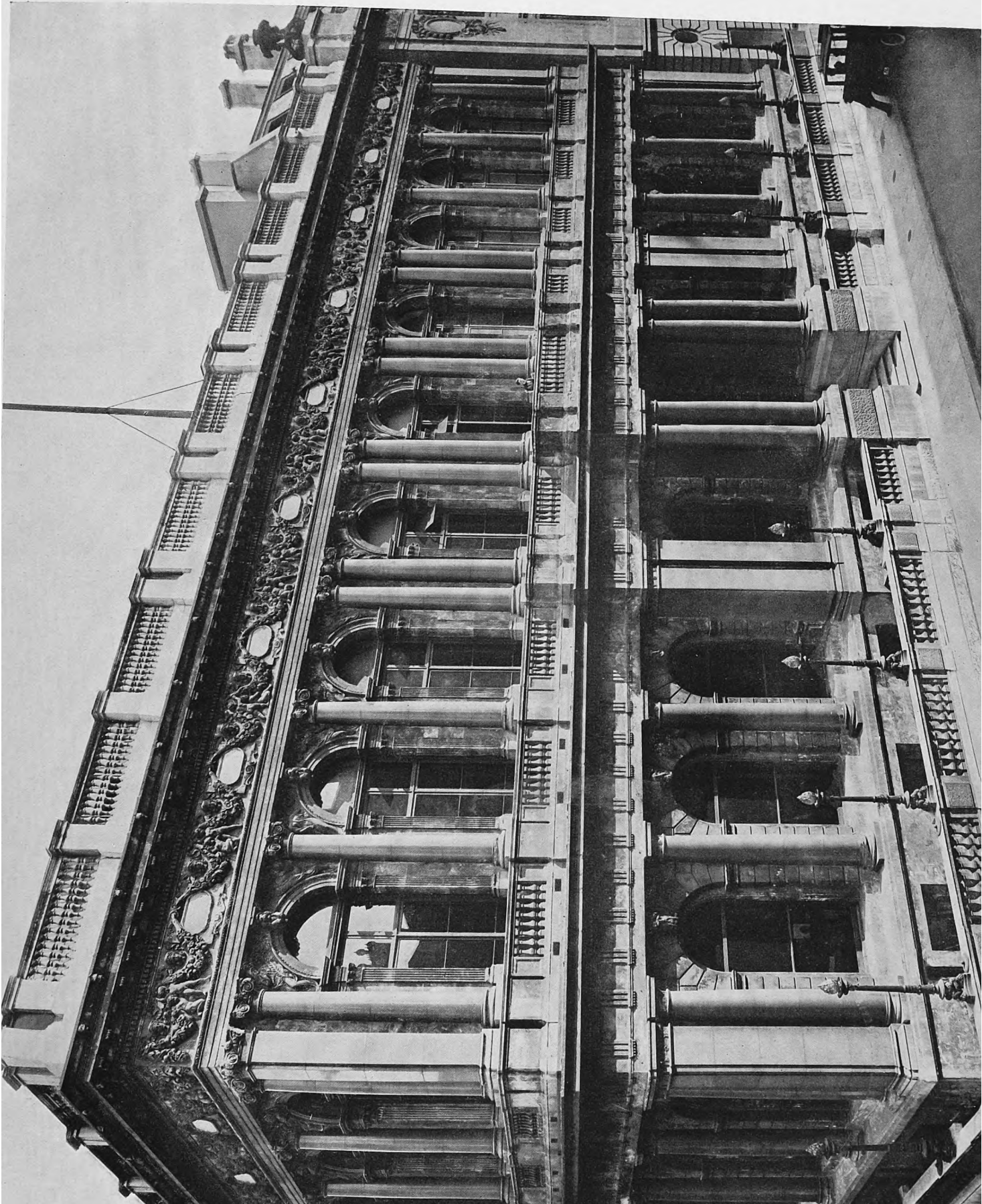
This division of nine bays into a series of threes is in itself productive of a commonplace appearance, and when we proceed to compare the detail of the Ionic capitals, and the introduction into the Carlton front of the highly-polished columns and pilasters of red Aberdeen granite, we realise how immeasurably superior in every way Sansovino's building is. The only thing upon which Smirke is to be congratulated is the omission of the figures above the balustrade. These figures form a fine termination to Sansovino's front, but they would have looked ludicrously out of place as a skyline to the diminished front of the Carlton, though it must have been a great temptation to Smirke to use them. Again, the impressiveness of the Venetian building owes much to the fact of the arcade being open, and not glazed, as in the case of the Carlton. All of which goes to show that it is impossible to borrow casually a design, though good in itself, and to apply it as a whole to a building which presents quite a different problem.

The plan of the Club is a great advance on the plan adopted by the same architect for the Conservative Club. Entering from the Pall Mall front one passes through a vestibule, up a short flight of steps, into a large square hall, which extends through the two storeys and has an octagonal opening with balustrade around at first-floor level. The grand staircase leads up from this inner hall, facing and on the same axis as the entrance door, and is approached under a semi-circular arch, the central one of a series of three, the two on either side being filled in with doors.



GROUND-FLOOR PLAN.











On the left-hand  
morning-room, a  
apartment with fi  
street leading to C  
and four overlooki  
are of a pleasant  
floor is covered b  
red predominates,  
to the windows,  
pilasters with ent  
mental relief in g  
trast to the gener  
pieces, with mirror  
in style from the  
more suggestive  
elder Smirke tha  
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and enriched with  
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The writing-  
corner of the in  
apartment; its  
work, oak wind  
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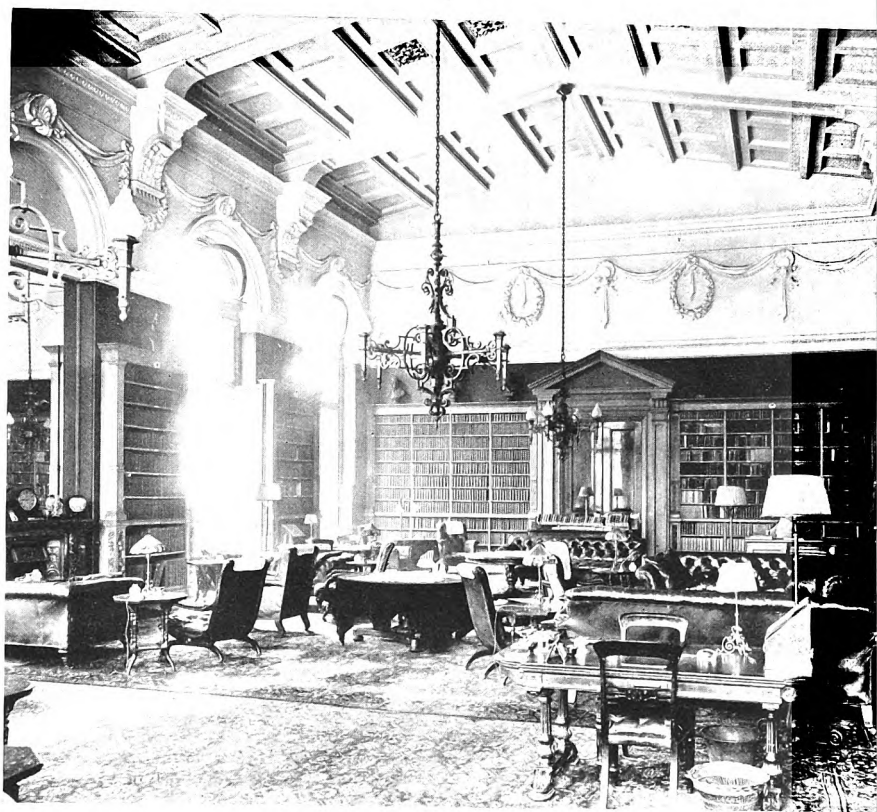




On the left-hand side of the hall is the morning-room, a spacious and dignified apartment with five windows to the side street leading to Carlton House Terrace, and four overlooking Pall Mall. The walls are of a pleasant green colour, and the floor is covered by a fine carpet in which red predominates, while the oak surrounds to the windows, comprising Corinthian pilasters with entablatures having ornamental relief in gilt, form a striking contrast to the general design. The mantelpieces, with mirrors over, are quite different in style from the rest of the room, and more suggestive of the "Greek" of the elder Smirke than the "Italian" of the younger. The ceiling, heavily moulded and enriched with garlands, is of rather a commonplace character, and does not call for any particular notice.

The writing-room, opening off one corner of the inner hall, is a delightful apartment; its cream-coloured plaster-work, oak window surrounds, and red hangings constituting a very mellow combination; it is a room that forms a welcome retreat from the rather too impressive appearance of the rest of the building.

On the right-hand side of the entrance hall is the magnificent coffee-room, probably the finest interior that Sydney Smirke ever designed. This is no less than 90 ft. in length, with a width of 36 ft., divided into three bays by coupled Corinthian columns and pilasters having shafts of green



SMOKING-ROOM AND LARGE LIBRARY.

marble. The ceilings to the two end bays are flat, the central bay being enriched with the ceiling to the central bay being enriched with cartouches in each corner, these, like the columns and the frieze that extends around the room, are of gilt. The room is lighted by three windows at the end. Facing the entrance doorway (which is surmounted by a clock) is a fine marble mantelpiece, which was part of the alterations commenced about a year ago. Recently, it may be noted, the interior decoration of the Club was of rather a depressing character; but it has now been taken in hand, and the rooms are being redecorated in accordance with the ideas of the committee.

On the first floor, immediately over the morning-room, is the smoking-room and large library. Here a hippopotamus, though not unpleasantly—a rather curious feature in a building based entirely on Renaissance principles. Of far less merit is the decorative woodwork of the room, which, though displaying some good carving in the details, is feeble in general design, while the huge brass fittings, originally used for oil lamps, and now adapted to electric lights, belong to the worst period of Victorianism. Far more pleasing in character is the adjoining small library, lined with bookcases, and having an air of quiet refinement altogether very pleasing.

A prominent feature of the interior of the Club is the gallery of portraits of past and present leaders of the Club. These are disposed throughout the various rooms, the principal portraits being in the coffee-room and the library. A portrait of Millard T. Disraeli hangs over the fireplace in the library.



# THE USHER HALL, EDINBURGH.

*With Plates XII, XIII, and XIV.*

IN view of the years of controversy that centred round the project for a large hall devoted to concerts and other similar entertainments, to be erected with funds generously provided by the late Mr. Andrew Usher, it is matter for congratulation that the building which has now been completed is worthy of a city so rich in dignified architecture as Edinburgh. It is seventeen years since Mr. Usher intimated his desire to present the sum of £100,000 for the purpose indicated. The gift was at once accepted by the Lord Provost, Magistrates, and Town Council of Edinburgh, but a long dispute ensued as to the site on which the building should be erected, site after site being agreed upon only to be abandoned. Before a final settlement was arrived at Mr. Usher died, and so never saw the work brought to fruition. The site eventually chosen was that occupied chiefly by the Lothian Road School. This site has its main frontages to Cambridge Street and Grindlay Street. Competitive designs were invited for the building, and, out of 133 submitted, the design of Messrs. Stockdale Harrison & Sons and Howard H. Thomson, of Leicester, was awarded the first premium of £250. The building as executed follows the main lines of the competition design, but there are certain important alterations, among them being the abolition of the lantern on top of the dome. As will be seen from the plans on page 20, the hall is of horse-shoe form, the exterior having its three main entrances marked by large doorways, above which, and set back from the face, rises the wall of the auditorium;

the whole being crowned by a saucer dome having a large plain corona. The building gains considerably in value by reason of this frank expression, and the form of the dome (which is of steel-frame construction, boarded, and covered with copper) is such that it presents a very elegant outline. A point of criticism may be raised in regard to the main doorways. Each of these is set within an arched opening which has rather the appearance of being pinched in between the twin columns that flank it. One feels that it would have been an improvement to have brought heavy piers down on either side, and to have marked the springing of the arch. The sculpture groups above are very appropriately set, and some of them reach a high level of achievement. Over the central entrance in Cambridge Street are two groups by Mr. W. Birnie Rhind, R.S.A., the one bearing the Royal Arms, the other the City Arms. Over the corner entrances are some fine figures by Mr. Crosland McClure, representing respectively "Municipal Beneficence," "The Soul of Music," "The Music of the Sea," and "The Music of the Woods"; the keystones of the entrance archways having large lions' heads carved by Mr. Hubert Paton. Above the colonnade on the Grindlay Street front are two colossal figures by Mr. H. S. Gamley, A.R.S.A., representing "Musical Inspiration" and "Achievement."

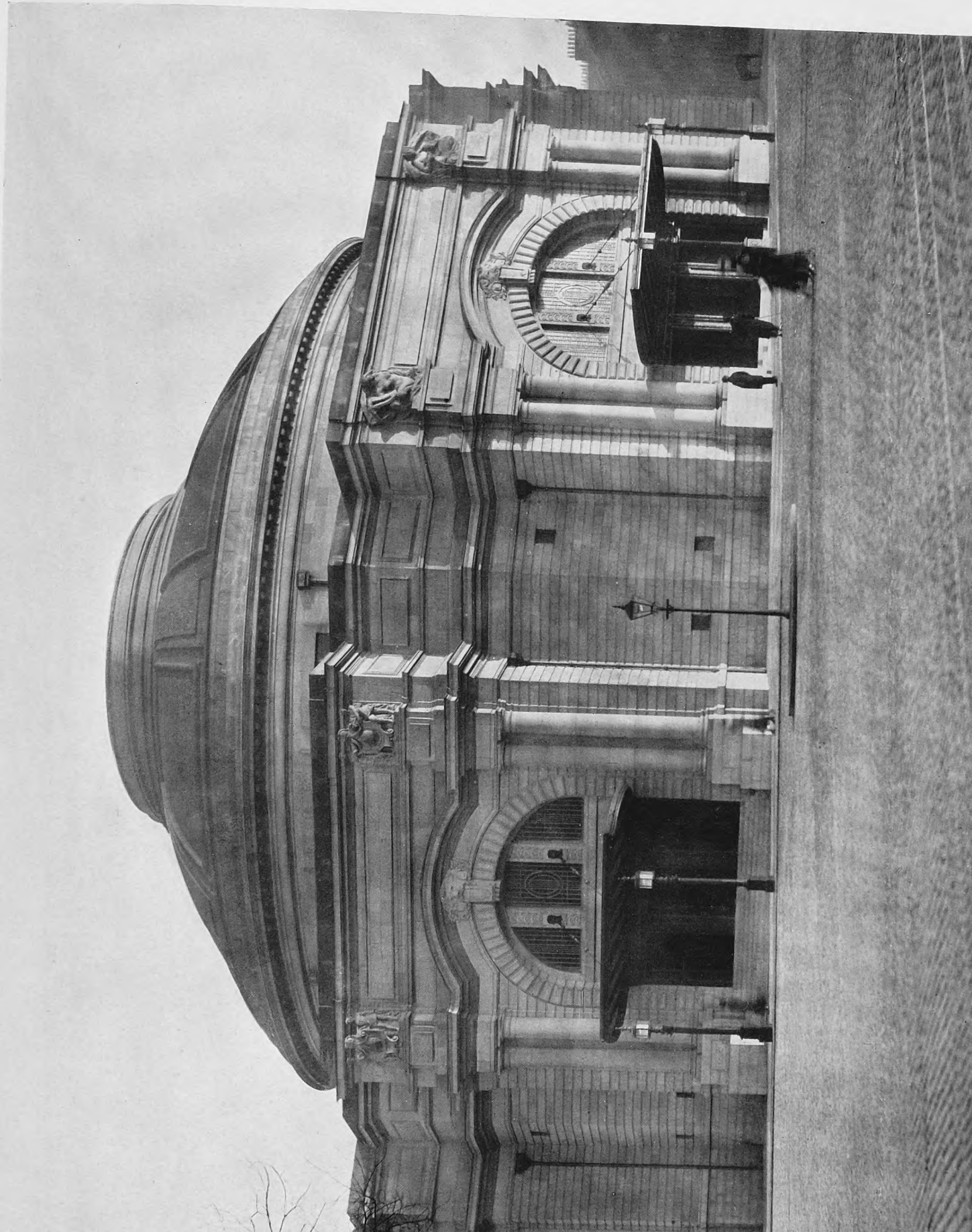
As a piece of modern masonry the exterior walling, of cream-coloured sandstone from Darney, Northumberland, calls for notice, while the introduction within the building of

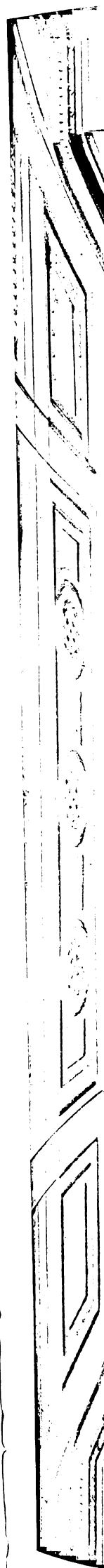


DETAIL OF FAÇADE TO GRINDLAY STREET.

*Photo: Francis Caird Inglis.*









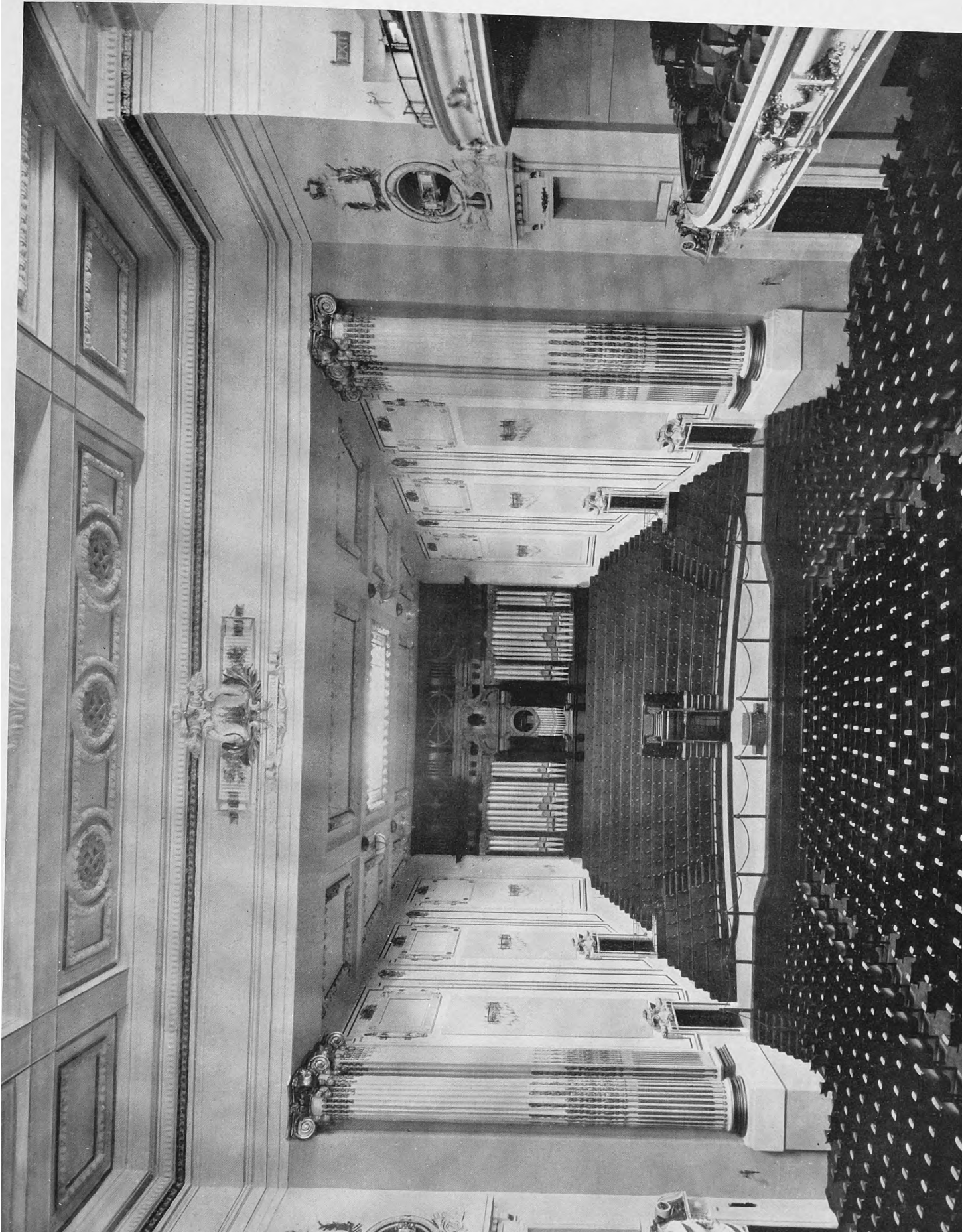




Plate XIV.







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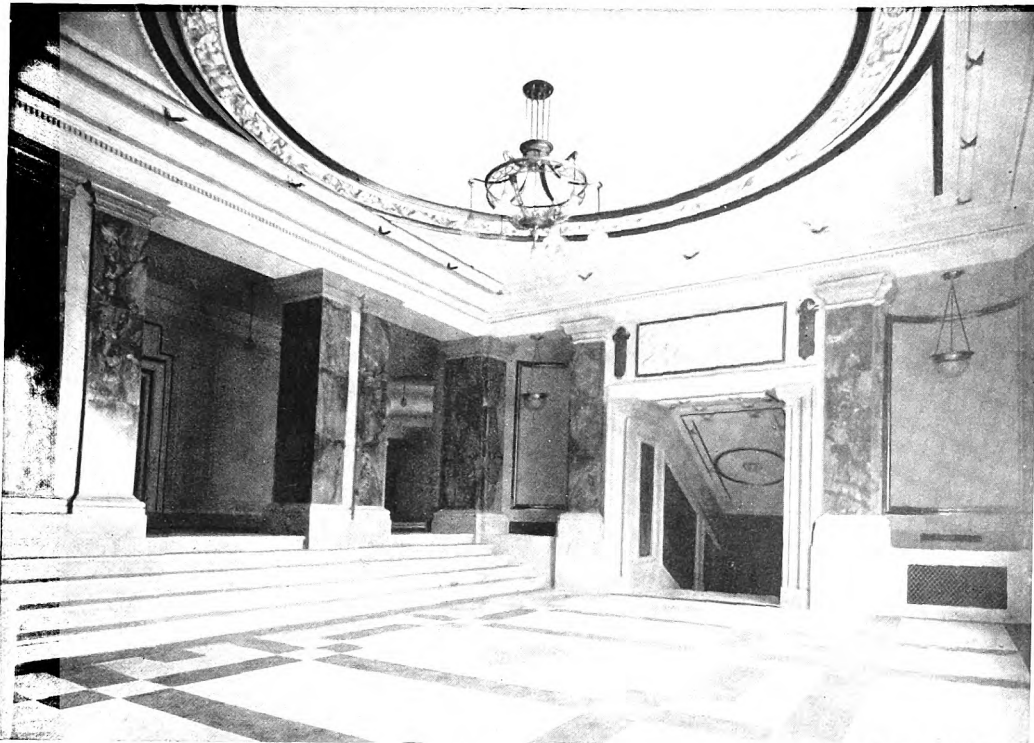
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CRUSH HALL.

*Photo - Francis Caird Inglis.*

modern methods of construction has enabled the architects to meet the requirement for ample seating accommodation for a large number of persons, and at the same time to secure a result which is satisfactory from the architectural point of view.

Each of the main entrances leads into a crush hall having piers and pilasters of Siena marble, a marble floor, and a circular band of enrichment on the ceiling. A short flight of steps gives access to the corridor that extends completely around the auditorium, and stairs lead up to the two tiers—a grand circle and an upper circle or gallery, these being cantilevered out in reinforced concrete and being entirely free from obstructions.

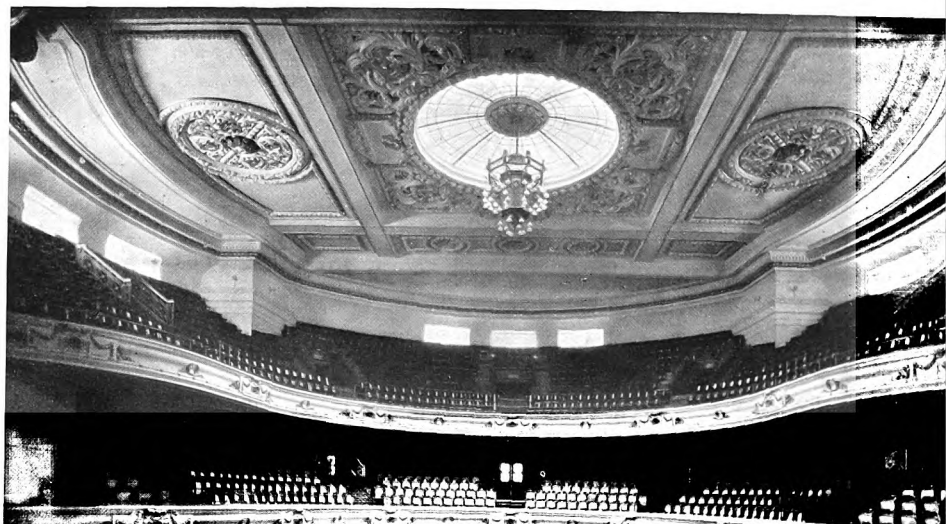
The building being intended expressly for the hearing of good music, great attention had to be devoted to the acoustics. To this end the hall was given a flat ceiling, which is treated with broad deep ribs. In the large central panel is a glazed dome which, with the clerestory windows, provides abundant daylight and forms a very pleasant feature of the interior. From the eye of the dome a fifty-light electrolier is suspended, the space around being treated with elaborate plasterwork pierced to provide openings through which fresh air can be forced, the extraction being effected through the area walls and under the seats in the grand circle and gallery. The whole system of heating and ventilation is automatic, the low-pressure steam being cut off when the temperature rises to

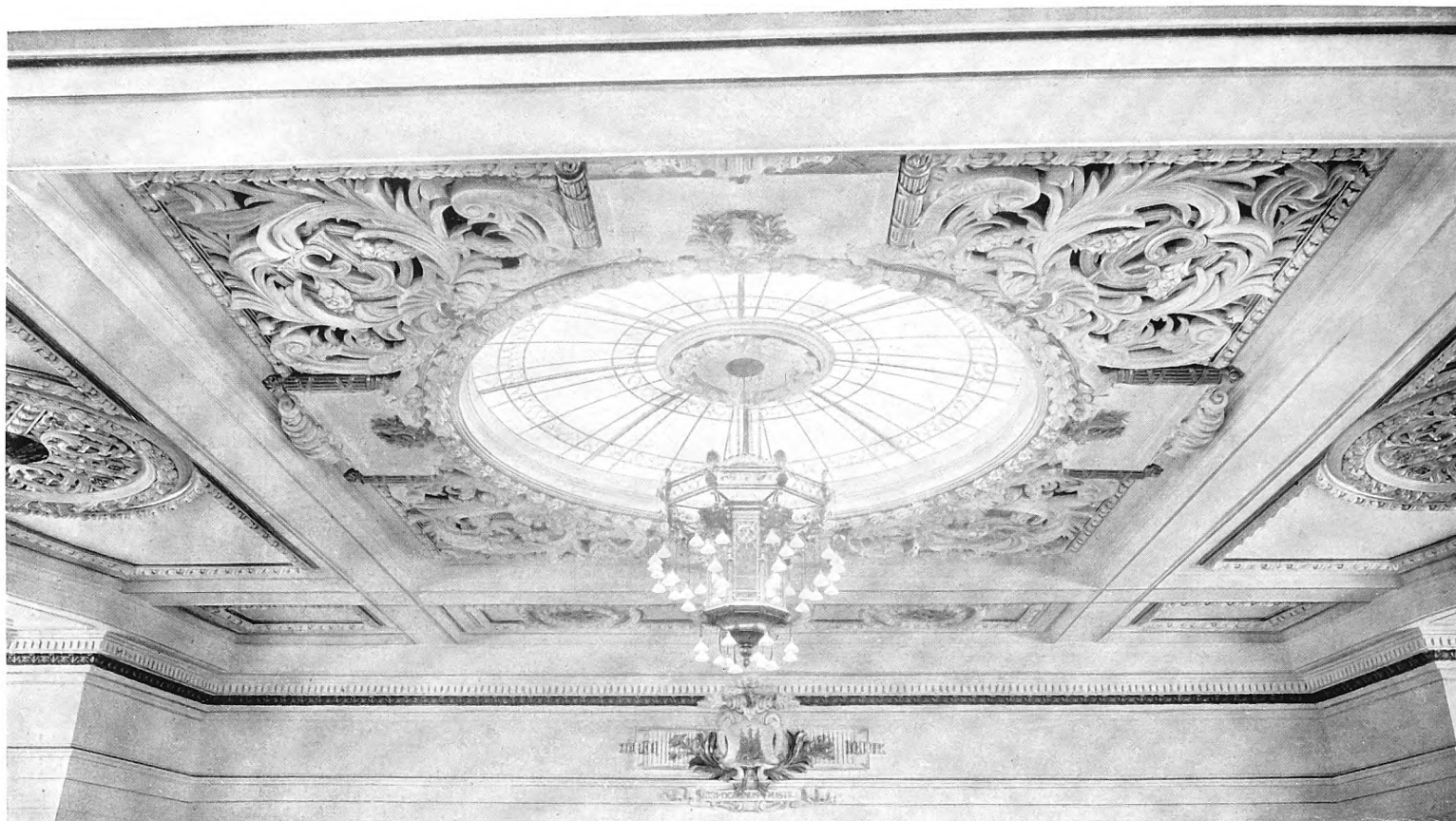
object being to make this part of the building more or less a soundproof box. The height of the auditorium is approximately 60 ft., with a greatest depth of 117 ft.

The conditions of the competition required seating accommodation to be provided for 3,000 people in the auditorium, with 500 more in the orchestra. It was found that this did not afford the greatest amount of convenience to the public, and accordingly the total seating accommodation was somewhat reduced. The actual seating accommodation provided is as follows:—Area, 1,192; grand tier, 813; orchestra, 349; gallery, 120; making a total of 2,902. The cost of the building and site is stated to be as follows:—Site, £36,000; building, £94,000; organ and fittings, £4,000; total, £134,000. This, it is noted, is somewhat in excess of Mr. Usher's bequest of £100,000, but during the seventeen years which have elapsed since the gift was made,

has accumulated on the capital, and it is expected that there will be sufficient funds available to pay for the entire cost of the Usher Hall without any expense to the citizens of Edinburgh.

The general contractors for the building were Messrs. McLeod & Sons, of Edinburgh. The reinforced concrete construction was designed by Messrs. F. A. Macdonald & Partners, of Glasgow, in association with the architects, and the co-operation has materially helped in the elucidation of the complex structural problems: the reinforced work was carried out by Messrs. The General Fireproof Construction Co., Glasgow. The steel framework of the dome—the external diameter of which is elliptical in cross-section, being 80 ft. radius at the centre portion and 20 ft. radius at the haunch—was designed by Messrs. The General Fireproof Construction Co., Glasgow.



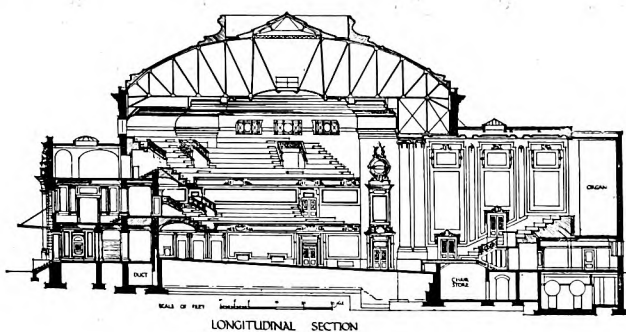


DETAIL OF AUDITORIUM CEILING.

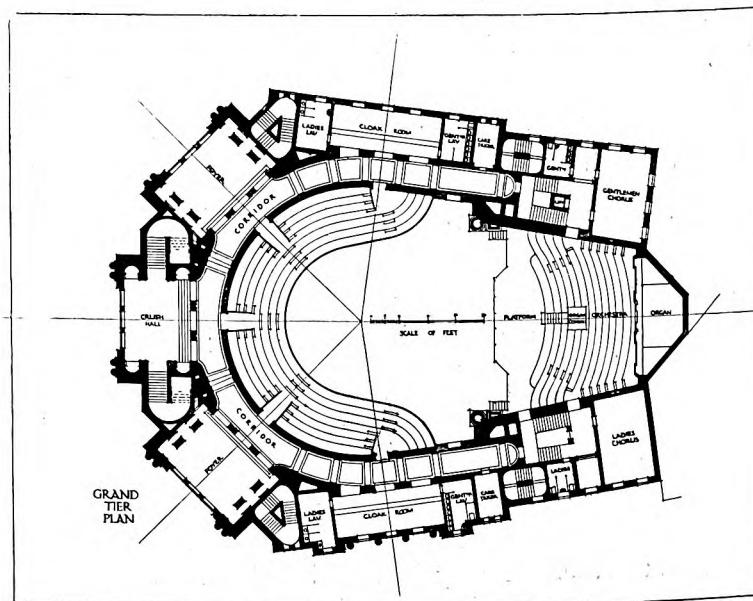
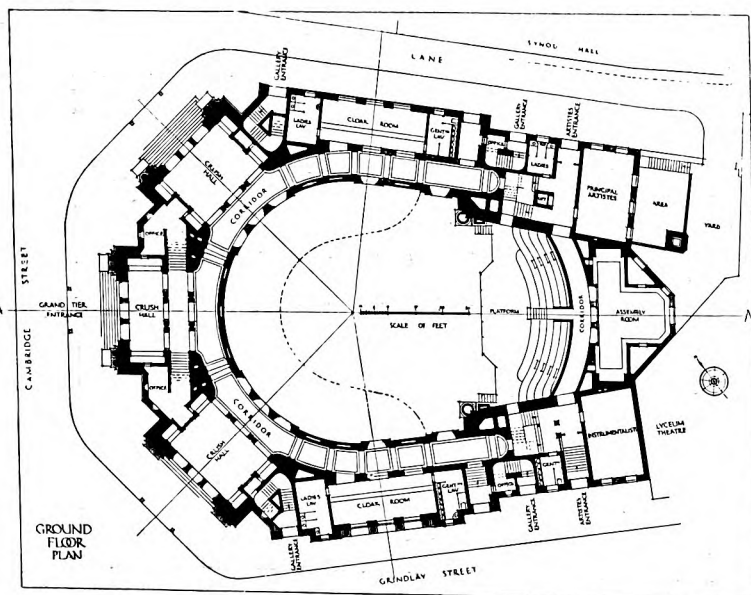
Photo: Francis Caird Inglis.

and executed by Messrs. Redpath, Brown & Co., Ltd., of London. The plumbing and sanitary work was carried out by Messrs. Morrison & Sons, of Edinburgh, and the plasterwork by Mr. Alexander Hunter, of Edinburgh (modelling by Mr. Thomas Beattie). Sanitary fittings were supplied by Messrs. Doulton & Co., of London; steel windows, sashes, and lantern lights by Messrs. Henry Hope & Sons, of Birmingham; large rain-water heads, gutters, and pipes by Messrs. W. Macfarlane & Co., of Glasgow; bronze entrance doorways (designed by the architects) by The Bromsgrove Guild, of Bromsgrove; and electric-light fittings by Messrs. Singer & Sons, of Frome, and Mr. Charles Henshaw, of Edinburgh. The organ was built by Messrs. Norman & Beard, of Norwich, the

case, in Spanish mahogany, having been made by Mr. Adam Currie, of Edinburgh, who also was responsible for the general carpenter, joiner, and hardwood finishings, orchestra seating, etc. Lifts were installed by Messrs. Waygood & Co., Ltd., of London. The bulk of the seating (including tub chairs and mahogany chairs) was supplied by Messrs. Beck & Windibank, Ltd., of Birmingham, and the remainder by Messrs. Wylie & Lochhead, Ltd., of Glasgow. Expanded Metal (supplied by The Expanded Metal Co., Ltd.) was used for plasterwork in ceilings, circle fronts, and other parts of the building. Limmer asphalt was laid (by Mr. Adam Loch, of Leith) on the flat roof all round the building, and on cornices, beams, and other parts.



LONGITUDINAL SECTION



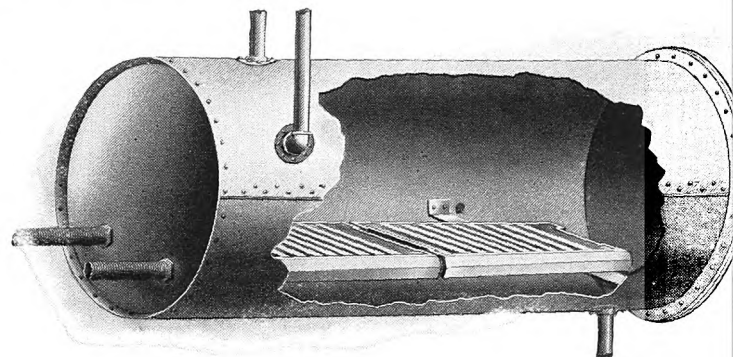
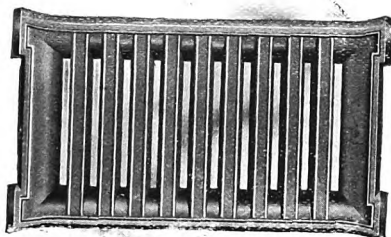
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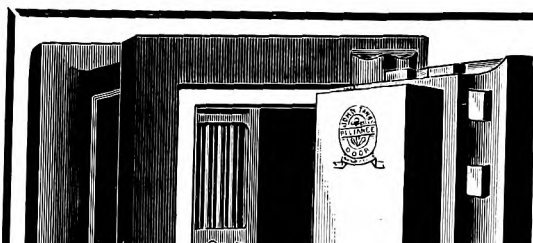
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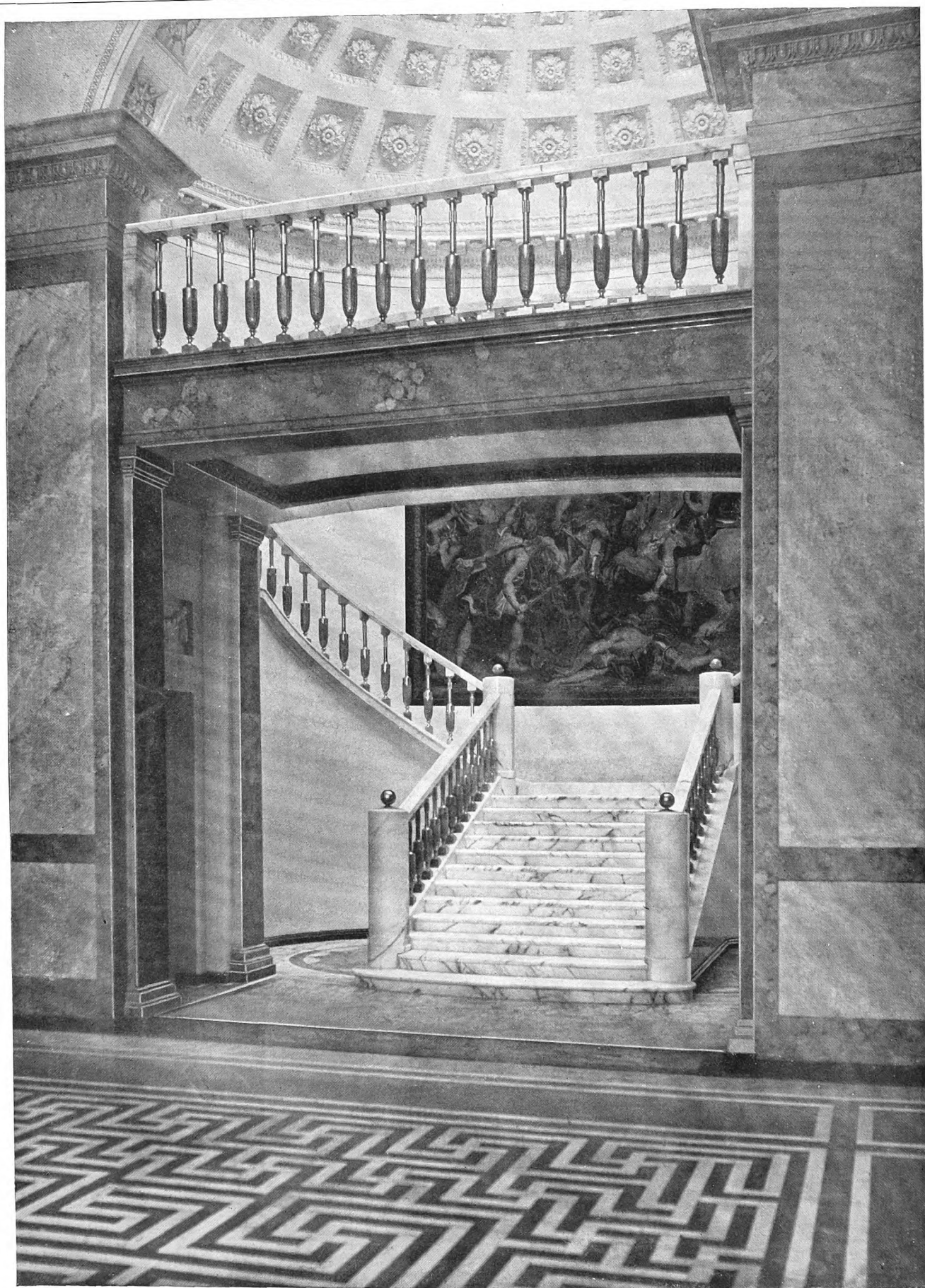
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## NONCONFORMIST CHURCHES.

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*"Nonconformist Church Architecture." By Ronald P. Jones, M.A. London: The Lindsey Press, 5 Essex Street, Strand. 7½ in. by 5 in. 60 pages. Price 1s. 6d. net.*

## THE WORKS OF MAN.

SINCE this work originally appeared the author has, by his articles in the *Morning Post*, drawn upon himself a fierce fire of criticism, and possibly the interest aroused in the consideration of architecture as embodying national characteristics has given occasion for the issue of this new edition. In any case it is most welcome, for whether we agree with Mr. March Phillipps's views or not, he is a most entertaining writer, and in "The Works of Man" he gives us a fine study of the building art of all ages. It is a delightful volume, full of imaginative thought and scholarly criticism.

*"The Works of Man." By Lisle March Phillipps. 2nd Edition. London: Duckworth & Co., Henrietta Street, Covent Garden. 8 in. by 5½ in. 350 pages. Price 7s. 6d. net.*

## THE A.A. SKETCH BOOK.

There are some exceptionally interesting drawings, more

being of especial worth in view of the impending dissolution of the church to make way for the new St. Paul's. Sir Charles Barry's Art Gallery and Francis Goodwin's Town Hall at Manchester are other classical subjects rendered, while among Gothic work may be mentioned a complete set of drawings of St. Mary's Church, Northants, by Mr. H. S. Stephens.

*"Architectural Association Sketch Book," 1913. Edited by J. C. Brewer, F. C. Eden, S. K. Greenslade, and A. Gilbert Scott. The Architectural Association, Tufnell Street, Westminster. 4 quarterly parts. 20 in. by 14 in. Price £1 1s.*

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*"Practical Town Planning" (490 pages); "Garden Cities and Towns" (200 pages). By T. S. Nettlefold. London: St. Catherine's Press, 34 Norfolk Street, W.C. 7½ in. by 5 in. Price 2s. and 1s. net.*

## GLASGOW CATHEDRAL.

REMEMBERING the busy activities of the Clyde, it is not surprising that we do not associate Glasgow with a cathedral; yet a fine one was raised there in days when mechanical industry was in its infancy. The interior, however, was sadly disfigured in the seventeenth and eighteenth centuries, a stone wall having been erected across the east end of the nave in 1647, converting the Outer Kirk and an Inner Kirk, and galleries put up wholly disregarding architectural effect. This was the condition of the interior at the commencement of the nineteenth century, when the first steps were taken towards restoring the interior to something like its original condition. The alterations were drastic, so much so that the towers were taken down under the misapprehension that they were additions of a late date and of no value, the fact, they belonged to the fifteenth century. The roof, which was in a dangerous condition, has been restored under the direction of Mr. Oldrieve.

The history of the fabric is admirably traced in the

old is generally dependent to no small degree on elements which are antagonistic to the requirements of to-day, so that, *per contra*, many modern buildings "continue to flaunt their newness for a long period by simple reason of their virtues, whereas if ill constructed they would have taken on an air of mellowness." Yet that it is possible, with skilful handling and good taste, to adapt the old to the new and produce an harmonious result is well testified by the illustrations in this volume, wherein Mr. Weaver describes a wealth of most interesting work, such as Mr. Ernest Newton's repairs and additions to Old Castle, Dallington, the successive enlargements of Rake House, Milford, by Mr. Ralph Nevill, Mr. Lutyens, and Mr. Baillie Scott, and the rebuilding of Little Pidnor Farm, Chesham, by Mr. Edwin Forbes. In all this, however, there is a danger that the hurry to overtake Time will cause many incongruities to appear, so that possibly the business man and his artistic wife may look a little strange in the chimney settle, with bellows and bed-pans and Windsor chairs in expensive confusion around them. But, without doubt, it is all very pleasant, and people are anxious to know how best to set about these matters. Hence the present volume is sure to find a welcome. It is admirably produced, full of good photographs, and the accom-

panying letterpress is in that breezy style which makes Mr. Weaver's writings so readable.

"*Small Country Houses: Their Repair and Enlargement.*" Forty Examples chosen from Five Centuries. By Lawrence Weaver. London: "Country Life" Offices, 20 Tavistock Street, Covent Garden. 11½ in. by 9 in. 200 pp.

## ARTISTS AND CRITICS.

THE latest contributor to the discussion on the relative positions of the artist and the critic is Mr. A. H. Hannay, who, writing in *The New Statesman*, says: "If all that art criticism does is to discover genius, then there is no such thing as art criticism as contrasted with art; there are simply two types of artists—the creative and the recreative; the producers and the appreciators. I mean that the act of appreciating a work of art is essentially the same as that of making it. If art criticism is a different activity from that of artistic creation, then it must produce something different—something of which art is the antecedent condition, but not the substance or matter. Of course a mere grunt of appreciation or dislike is different from the act of appreciation or disapproval, but it is only a dependent symbol indicative of the existence of something else; it has no

existence in and for itself. Now it seems to me that art criticism does do more than merely express approval or disapproval, discover genius, and lay bare charlatany: it *explains*. The critic must have good taste, i.e., he must be a recreative artist, and his taste precedes both logically and temporally his explanation. The explanation cannot create the taste in the case of criticism; according to rules and formulæ it attempts to; but, on the other hand, the taste cannot create the explanation."

## A COMPOSITE CHIMNEYPIECE.

THE chimneypiece illustrated on this page was designed by Mr. E. Turner Powell, F.R.I.B.A., for Chapmadmalal, Argentina, the country residence of Mr. Miguel A. Martinez-de-Hoyz, this house having been erected some years ago from the designs of Mr. W. B. Bassett-Smith. It is made up of both old and new work. The mantelpiece, of stone, is of Elizabethan date, and on being cleaned was found to be touched here and there with colour and gold. The firegrate is of Charles II period, with devices for varying the size of the fire for roasting. The surrounding plasterwork is by Mr. Abraham Broadbent. The interior was built up of small bricks, and the whole put together by Messrs. T. Rider & Son, of Southwark.



A COUNTRY-HOUSE CHIMNEYPIECE.  
E. Turner Powell, F.R.I.B.A., Architect.

Photo: E. Dockree.



## THE ROOF OF WESTMINSTER HALL.

THE report to the First Commissioner of H.M. Works, etc., on the condition of the roof timbers of Westminster Hall, with suggestions for maintaining the stability of the roof by Mr. F. Baines, M.V.O., was issued as a Blue-book last month. The historical evidence relating to the hall and its roof, so far as it has been examined, is summarised by the Chief Inspector of Ancient Monuments from evidence collected by his Department. This is followed by a note on the reasons for the recent thorough examination of the roof, together with a summary of the principles of construction adopted, and a résumé of the calculated loads and stresses upon the various members. The question of piecing up the timbers with modern oak is next examined, proposals are made with regard to the ventilation of the hall, and there are admirably clear notes upon the system of steel reinforcement which, since the report was issued, it has been decided to carry out instead of the extensive piece-meal renovation of the timber which is put forward in the report as the less desirable alternative.

The reasons why steel reinforcement was given preference are as follows: (a) To overcome the necessity for renewing the great proportion of the main constructional and subsidiary timbers; (b) to strengthen the roof, so that even should the decay in the timbers continue as in the past there would be no danger of complete collapse such as exists at present.

Some cutting and piecing of the defective timbers will, of course, be necessary, and this will have to be done simultaneously with the work of reinforcing the members with steel. Before this can be attempted a carefully designed centre or supporting scaffold will have to be built up from the floor of the hall to carry fully every member of the trusses treated, and also the intervening bays. It is proposed to construct this centre of steel members of ordinary commercial sections, and the major portion of it will be erected so that it can be rolled on wheels from one position to another. The difficulties of fixing the centre are very great, as the joints between the main collar beams and the upper principals and hammer posts are so bad, and in some instances so much affected by decay, that if any attempt were made to carry and lift the roof at this point many of the trusses would collapse. Owing to this and other complications, the steel centre has had to be designed to clip and carry each individual member of the truss freely by itself at points where the timber is sound. As other trusses must not be jacked or lifted up in any other way whatsoever, it will be necessary to make provision for drawing together the various sections of the reinforcement in the most careful manner before letting the truss sink back on its supports after the reinforcement is fixed. Unless the steel reinforcement is dead tight and true everywhere on the truss it will, when actually carrying its load, deflect under such load on the removal of the centre, and possibly open many joints in the timber.

Although it is intended to reinforce only two trusses at one time and to complete that section of reinforcement throughout, yet to accomplish this the three double ranges of purlins must be reinforced and connected up to the steel reinforcement of the two trusses for three bays.

## A CRITICISM OF SOMERSET HOUSE.

IN the course of one of his recent lectures at University College, Gower Street, Mr. A. E. Richardson, interesting criticism of Somerset House. Chambers, developed the rare gift of being able to grasp the points of a plan problem, and, further, to present them in the form of a consistent scheme. "Regarded solely as an exercise of academic planning, the disposition of the blocks of buildings at Somerset House is excellent, but the high standard of composition attained in the plan was not wholly equalled in the elevations. As individual blocks, each group is superb, the climax to the conventional being the magnificent group fronting the Strand, viewed from the Court of Honour, satisfies the most exacting eye. And the majesty of the Strand frontage is unimpaired. But once the glorious vestibule is passed and the courtyard is reached, one searches in vain for a feature sufficiently important to dominate the grouping from the southern end. The plan, which Chambers failed, in this composition, properly to utilise, the elevation of the buildings parallel to the river with the Strand forming the Strand block. It is apparent that he sought for a double climax, and followed a tamer course by introducing an unworthy dome with supporting turrets to the side. The river front, considered as a series of terraces rising from the water line, is extremely fine, but the flat dome is not so convincing, as well as being unrelated to such a lengthy elevation. On the other hand, if all the traffic had entered the courtyard from the river frontage and directly approached the Strand, the plan, namely the Strand frontage, then the above arrangement would be null and void. Yet compared even with the masterpieces of French architecture as the Cour d'Honneur at Compiègne, by Gabriel, the grouping of the court at Somerset House shows superiority."

## SMIRKE'S ACHIEVEMENT.

A WRITER in the *Architects' and Builders' Journal*, dealing with the work of Sir Robert Smirke, observes that Smirke's notable achievement was that he introduced into English architecture an extremely ponderous type of architecture, which is adapted to a certain sort of building. "By doing this he increased the resources of the Classic style, while the deficiencies of other styles have no reason to complain. Such as Westminster Abbey possesses seem enhanced when contrasted with the virtues of the British Museum. Smirke gave to London a new and distinctive note, a grand and sombre note; a double-bass was added to the orchestral range. However uninteresting and 'dull' his buildings may be declared to be, there can be no doubt that the interest in London as a whole has been increased thereby. He was one of those rare architects who continually had in mind the character of a city. His offices, theatres, colleges, and clubs all had an appropriate character. They have a greater scale and grandeur than the shops or private houses that surround them, and are sufficiently differentiated from these; but, on the other

## NOTES OF THE MONTH.

### *Hospital Sterilisers.*

A new booklet dealing with sterilisers and other hospital fittings has recently been issued by Messrs. James Slater & Co. (Engineers), Ltd., of 50 and 51 Wells Street, London, W. In this are shown sets fitted at various large hospitals, among them being the Middlesex Hospital, the London Hospital, the Poplar Hospital, the Miller General Hospital at Greenwich, the Lewisham Infirmary, and the Manchester Royal Infirmary. These sets comprise groups for water, bowls, and instruments, some of the water sterilisers being of the open type with coils so fitted that they may be lifted out by disconnecting the valve unions—thus avoiding inside joints—while others are of the enclosed type. The most careful attention has been given to all the details, and the finishings are of the very best description. One very recent type has three sterilisers—two for instruments, and one for water, with a hot cupboard for linen dressings, etc., while another new apparatus is an electrically-heated instrument steriliser made of cast gunmetal and having a lever attachment for lifting the tray out of the water.

\* \* \*

### *New Membership Section of the Architectural Association.*

The Architectural Association announce that they have created a Country Membership Section for the benefit of those who are precluded by distance from London from taking full advantage of the privileges offered by ordinary membership. The subscription is the nominal one of 7s. 6d. per annum. To such members *The Architectural Association Journal* will be forwarded monthly, and the Employment Register (both for those seeking employment and for architects requiring assist-

ance) will be at their disposal. Books from the library will be forwarded to country members, who will be expected to bear the cost of carriage. Slides and films may be borrowed on special terms. When in London, country members will have full use of the Association premises, library, members' room, common room, dark room, etc., and the A.A. School is open to them. Full information as to the privileges offered to country members by the Association, and application forms, may be obtained from the Secretary, 18 Tufton Street, Westminster.

\* \* \*

### *Steel Mesh for Concrete.*

Concrete floors often show cracks along the lines of the supporting beams, and these cracks extend through the mosaic, asphalt, or other finish to the floor, being very unsightly. The obvious thing is to secure a stiffer floor, which can be gained by the use of suitable reinforcement. Admirable for this purpose is the steel wire mesh which is manufactured by The British Reinforced Concrete Engineering Co., Ltd., of 82 Victoria Street, Westminster. At the same time with this mesh the thickness of the floor can be reduced, three or four inches of concrete being generally sufficient, and it is claimed that the saving in the cost of concrete more than meets the cost of B.R.C. Mesh, which is about 9d. per square yard. The mesh can be used for a variety of other purposes, not least among them being road-bed construction: it provides a cushion between the wearing surface and the ground below, thus giving the road a resiliency that adds greatly to its length of life.

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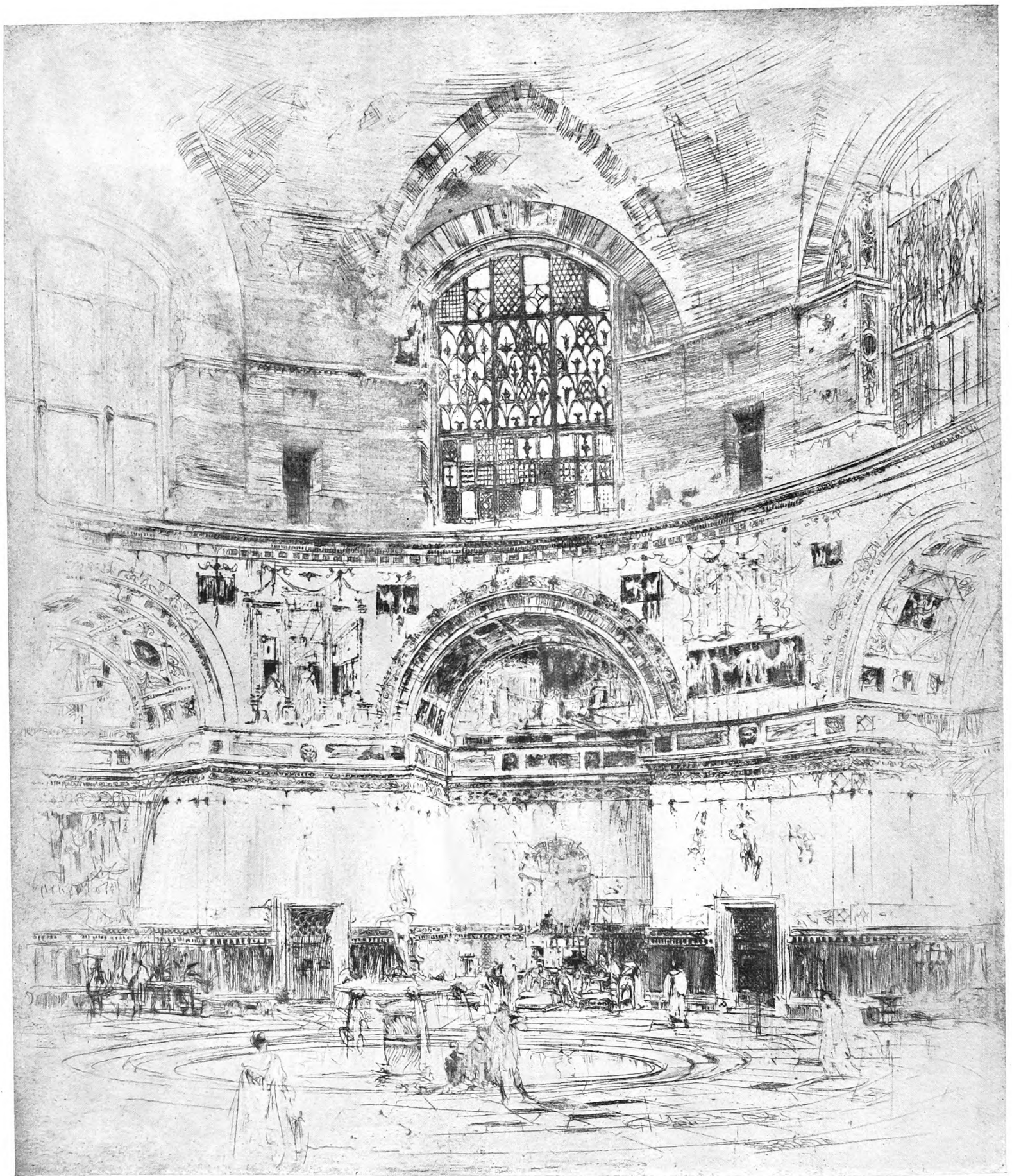


Plate I.

A RESTORATION OF THE BATHS OF CARACALLA: THE CALDARIUM.

*From the Etching of William Walcott*

August 1914.

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# THE BATHS OF CARACALLA: A RESTORATION BY WILLIAM WALCOT.

By W. G. NEWTON, M.A.

IF we were asked to sum up our idea of the Roman Empire pictorially, perhaps the four things which would most readily jump to our mind would be aqueducts, baths, amphitheatres, and roads—those straight, paved roads that led from Rome, like the filaments of a great web, to all quarters of the Empire, so that the legionary marching out of the Flaminian Gate knew that he might go east, or north, or west, to Cadiz, Cologne, or the Bosphorus shore, and still be linked by all its numbered milestones to the Imperial city: without the roads the Empire would never have been. The aqueducts, too, whose long ruined ridges give a special character to the desolation of the Campagna, are a type of the undaunted purpose of an Imperial race, making the greatest of cities out of a marshy hollow among the hills.

The roads made the Empire; aqueducts made the cities. And when the cities were made, their centres of life were the amphitheatres and the baths. For the baths, the *Thermae* of the Imperial cities, were no mere bathing establishments. They seem rather to have been what the agora was to the Greek, what the bazaar is to the Oriental. For the Southern nations of Europe—and it is not always easy to remember that the Romans were a Southern nation, now that we have made ourselves so familiar with them that we English their names, with our Horace, Pompey, Vergil; and have dressed our own great men so often in the toga of monumental sculpture that by a curious inversion we are come to think of the Romans themselves as whiskered and British, John Bulls of an earlier day; nevertheless the Roman, as a South European, was in essence a loungeur upon boulevards, eager to meet his fellow citizen and discuss the news from Syria, the fashionable religious cult, or the latest scandal in the Imperial household. Those who plan our newest suburbs earnestly contrive civic centres; but an Englishman is frankly ill at ease in a civic centre. He does not know what to do with it. It will end by being a cricket-ground if it does not fare worse and become the site for a monument or a bandstand. Not so your Southerner. Think of the piazzas of Italian towns, the arcaded streets of Spain, the cafés of Provence, crowded with the black coats of leisured citizens, and echoing with their quick chatter. And so doubtless it was in Imperial Rome and all the cities of the Empire; so it had been in Greece. It was the great Xerxes, was it not, who poked with such contempt of the Greeks as a nation who spent their days conversing in the market-place. And the *Thermae* of the Roman Empire were her "market-places," where gossip was bartered for gossip, and poet and athlete, philosopher and man-about-town, met on a ground of common citizenship.

The *Thermae* or Baths in this extended sense seem to have been a product of the Empire. Baths the Romans perhaps always had. We read somewhere of Scipio rebuking the luxury of anything more elaborate than his own meagre bathing establishment. These small affairs have been

of Augustus rebuilt some baths with considerable magnificence. But how much he did is obscure; and the Pantheon is usually ascribed to Hadrian. The first great *Thermae* are those of Titus and Domitian, the sons of that Vespasian who came from the Eastern command to the Imperial throne, and whose legions used to salute the sunrise "as the custom is in Syria." And no doubt these Eastern legions brought in other Oriental ways with them. Perhaps it was from the East that we learnt to perfect the great concrete vaults and domes which were wanted to cover the vast halls of the new *Thermae*.

Titus—Caracalla—Diocletian: It is perhaps curious that these three emperors should have been chosen by time to have their names linked for ever with the most characteristic of Roman buildings. Titus, "the darling of the human eye," did not reign long enough to grow out of that affectionate name. Diocletian, after some years of skilful statesmanship, retired to grow cabbages on the Adriatic coast. Caracalla, perhaps of the three the most typically a Roman emperor, left by his father Severus in joint possession of the throne with his brother Geta, he had the latter assassinated in his morning arms, put twenty thousand of his friends to death, and within a year left Rome for ever, to tour the Empire and visit each province in turn the scene of his rapine and cruelty, to be finally murdered by his bodyguard on a pilgrimage to the Temple of the Moon at Carrhae. And here, under the arch of the Caldarium of the *Thermae* he had built, with its marble walls and floors so finely indicated by the sweep of Mr. Walcott's etching needle, we may imagine the gossips gathered round the scent fountains and languidly wondering whether the emperor who arranged his murder will be the next emperor of Rome.

Mr. Walcott has indeed achieved a new thing in his etching of Roman monuments. Piranesi was the first artist of distinction to consider the monuments of the past a subject worthy of his skill. But what he delights in is the picturesque silhouette of ruin and decay—the shored Arch of Titus, or the weed-grown shadows of the Colosseum. After him come those Englishmen of the eighteenth century—Wood and Wilkins and a hundred others—whose method was, almost without variation, to give a general sketch of the building as standing at the time—then sepia drawings which are so familiar, with their bowed arches, tree, earnest draughtsman, and in the background the mountaineer with his rifle slung across his back—and for their rest reproductions fine engravings of plan, elevation, and detail. These succeeded by the more picturesque methods of Cockerell and others of our own century, where the temples smoke with incense, and inhabitants in the most correct costumes supply the foreground. There is a little too much of the sepia on occasion about these drawings. We feel that even the most absorbed of the figures is but acting a part and conscious of our critical regard.

## SUMMER PALACES AND THEIR GARDENS: POTSDAM.—II.

By PATRICK ABERCROMBIE, M.A.

*With Photographs specially obtained for "The Architectural Review," including Plates II, III, and IV.*

(Continued from p. 4, No. 212.)

IT must be evident to the most casual visitor to the park of Sans-Souci that it possesses two main points of interest—the original Sans-Souci and the New Palace—the axial lines of which intersect at the Great Fountain. Instead, accordingly, of a single inevitable entrance, one has the choice of two, the main Portal (so-called) opposite the Obelisk on the axis of the New Palace, and the Green Railing, a gate on the central vista of Sans-Souci; and it is odds that one chooses the latter, and fortunately, as by this way an exquisite piece of formal gardening opens immediately before the eye; whereas by the main gate one must walk more than a mile along the chief avenue (so narrow is it in proportion to its length) before the New Palace can be seen. The reason for this less interesting approach to the larger palace is obvious: it is an after-thought, Sans-Souci the original.

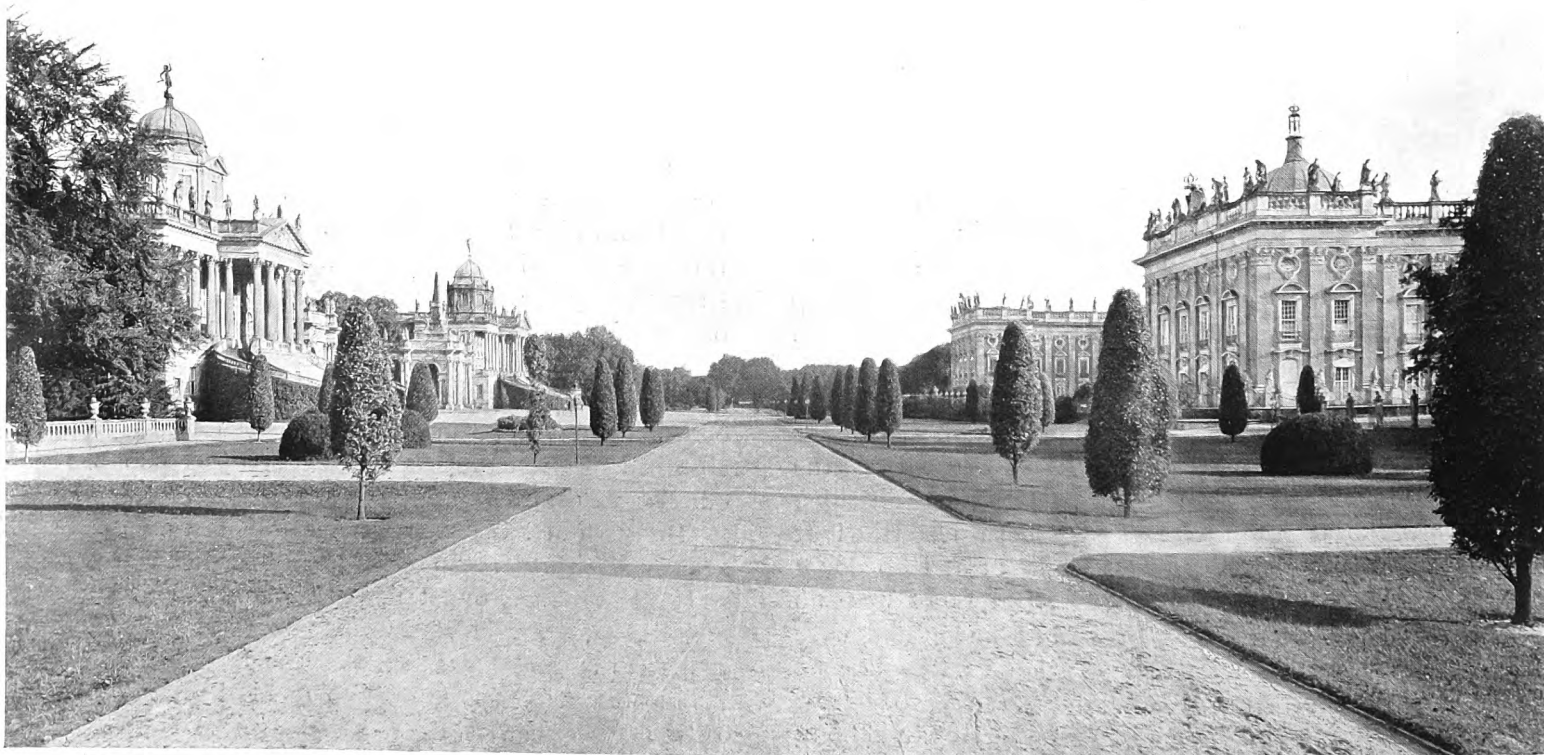
In the retrospect of Potsdam one cannot help continually comparing these two summer palaces, and always to the disadvantage of the larger and later. It is perhaps unfair, but Sans-Souci, which is seen first, is one of the choice things of this world, impossible to think about without a tremor, impossible to write of without rhapsodising. It is an anti-climax to walk thence to the New Palace, which suffers at the time and in the mind's eye, accordingly.

As regards situation, there can be no possible question; we are here on a cold physical fact: Sans-Souci is deliciously placed on the top of a little hill; you climb up steps to it (not too many) connecting six terraces; you walk through the palace and see that the ground falls away beyond the circular colonnade at the back; a feeling of freshness (there must always be a breeze on this hilltop) and of intellectual clarity (the logic of the planning is so direct) pervades the place. A young and

vigorous king chose the site, and built the house as a retreat from his kingship. On the other hand, the New Palace is set upon a flat and sandy plain; it has no prospect; but assurance is stamped on its face, a little full, and flushed with mundane success. A victorious soldier built it, and its object was largely political.

Sans-Souci may be taken then, and critically considered, as a single conception, complete in itself. Entering by the Green Railing, the first thing you meet is an unfortunate modern blot—a reduced copy of Rauch's equestrian statue of Frederick the Great. A white marble figure on horseback is singularly out of place in this garden: one could have tolerated, indeed, an effigy of one of Frederick's chargers, the dapple-grey Cæsar for example, who was allowed in old age to wander about the park at will. Beyond this lapse in taste, which Frederick would have resented, is the Great Fountain set about with marble seats and admirable statues. In front rise the steps, each flight swelling out and each terrace slightly bowed: pleasantly Baroque in feeling is this playing with curves, recalling that ivory queen of staircases, the Spanish steps of Rome. On the top lies the one-storey dwelling-house, its cornice borne by fantastic caryatides, the oval dining-saloon, the pivot of its life, obvious at its centre. Behind the house, a thought pretentious, perhaps, is a circular double colonnade, broken in the midst to show through clearly the ruins on a neighbouring hill, ruins enclosing the reservoir that feeds the great fountain.

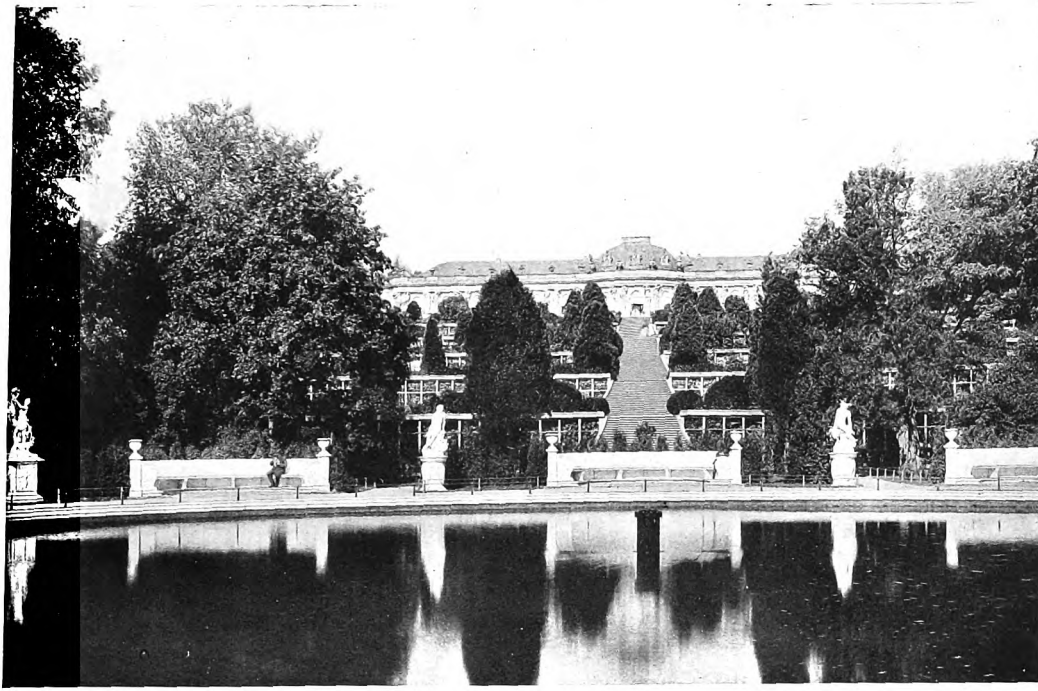
The house is flanked by smaller buildings—one of them a picture gallery—each having its vista, parallel to the main one, terminating on lesser fountains. But here is shown a delicate taste in gardening. These lesser vistas are not terraced like



THE NEW PALACE FACED BY THE "COMMUNS."

Photo: Dr. Osthaus.





SANS-SOUCI: VIEW LOOKING UP STAIRWAY.

the central one; they rise in grassy slopes, naturalistic, picturesque, in Spring bright with daffodils and crocuses. This symmetrical grouping of informalities on either side of a set piece produces a delightful interplay of contrasted effects, and shows how little antagonism there is between the two methods of garden design, if properly handled. It is doubtful who designed the house itself. Frederick sketched its plan, as may be seen in his library to-day. Knobelsdorff laid the foundation-stone in 1745, while the King was away at the siege of Neisse, and the colonnade at the back has his serious touch upon it; but this Rococo bungalow is too gay for him, nor can the suborned Dutchman have had so light a style. There must have been something prophetic about its designing, prophetic of the great Frenchman that was to be its guest; or, more prosaically, one may perhaps trace in it the influence of those cultured Frenchmen, such as the Marquis D'Argens, with whom Frederick had always associated. Gardens and house, inside and out, betray none of the errors of taste which could have compromised any architect's reputation. But whoever was truly responsible for the architecture, there can be little doubt but that the garden is Knobelsdorff's; the same sure hand, less stiff in landscape design than in architecture, that laid out the Tiergarten at Berlin planned this garden. Nothing here is on too large or too imposing a scale. The house—"an elegant commodious little country box, quite of modest pretensions," as Carlyle has called it: the setting—ample, but

can hardly enclose a retinue of. It speaks highly for the strength of Frederick the Great's personal taste, though a king, he was able to appreciate this simplicity with elegance.

Great as is the architectural and gardening charm of Sans-Souci, its attraction is even greater by reason of those adventitious sentimentalities which the purist critic rigorously excludes from his appraisal. But when such associations include such names as Frederick and Voltaire, the purist is inclined to fuddle his stream with the best qualities of a whole century, summed up in this little garden. And nowhere can they be more fully recalled. Returned from the Silesian war, Frederick, during years of peace which followed, collected round him here the best minds of the age; and if his solid reforms of this period was law reform for

the life of his real desire was intellectual converse at Sans-Souci. Unlike his father, who was a mere military man with unlimited appetite for pipe-clay and the good sword, Frederick fought because he had to; he was the first of his age, so he won his campaigns; but just as in his private life he had enraged his father because he thought of other things besides reviews and manœuvres, so later he dropped sword and pen the moment he could, and surrounded himself with the most brilliant intellects without distinction of nationality. It was the age of enlightenment, when an Irishman was French ambassador at Berlin and a Scotsman was Prussian ambassador at Paris, and Frederick's chief ambition was to attach to his court at Potsdam the Frenchman who afterwards inspired the French Revolution! There is therefore nothing nationally Prussian about Sans-Souci, and visiting it to-day one feels that E





THE BELVEDERE.

life, in spite of all increased facilities for travel, has, during the century and a half since it was built, become narrower and more separated off into provincial communities.

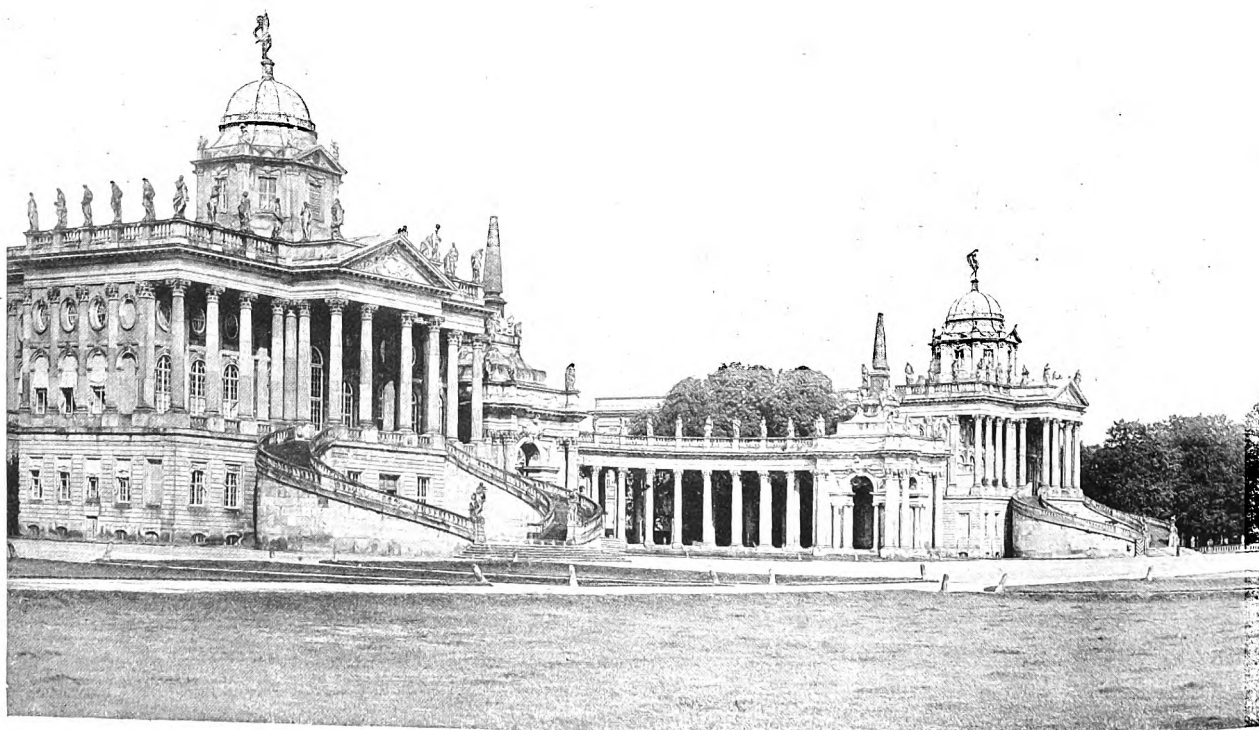
On May Day, 1749, the house-warming of Sans-Souci took place, and by the end of the month Frederick was sleeping there, Voltaire not yet having arrived. Already in the year before a name for it had by chance been found; watching the building of the tomb he had designed for himself near where the statue of Flora now stands, Frederick had remarked to his friend D'Argens, "Quand je serai là, je serai sans souci"; so, what was meant for the tomb became applied to the house, as though this latter might presently give him a foretaste of the quietness he sought.

By 1750 Voltaire had come. We can imagine how entirely sympathetic to his temperament this place was—no outlandish North-German barbarism here, as might have been expected. At those supper parties with the King, in the oval dining-room, the windows open to the terrace—some of the finest talk in the world must have

taken place round that table, talk only eclipsed at the Mermaid Tavern. "A radiant Friedrich flashing out to right and left, till all kindles into coruscation round him; and it is such a blaze of spiritual sheet-lightnings—wonderful to think of; Voltaire especially electric. Never, or seldom, were seen such suppers; such a life for a Supreme Man of Letters, so fitted with the place due to him."

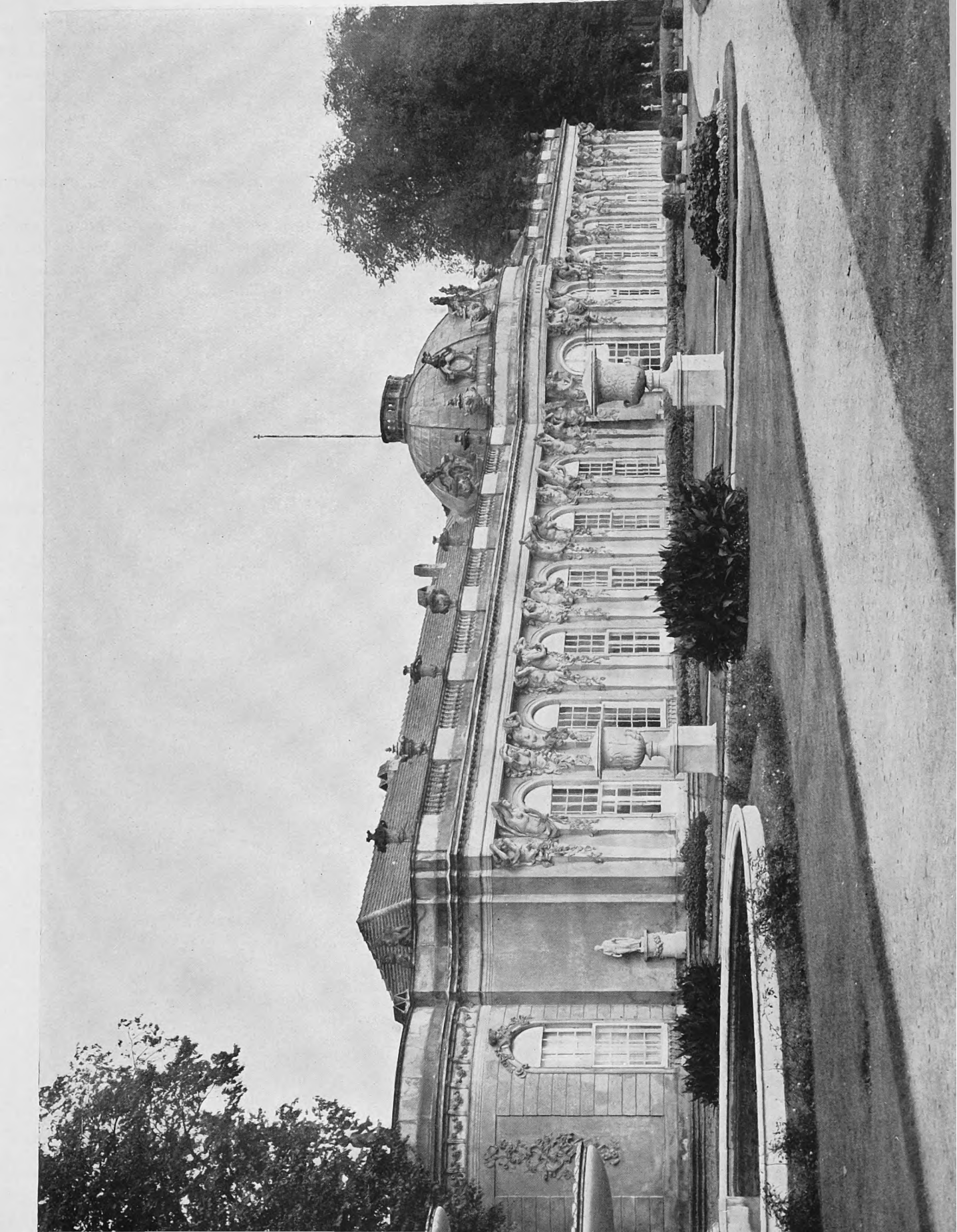
Voltaire's own room in the west wing is still impregnated with his wit. Decorated with freakish Rococo in plasterwork in monochrome, it has applied on top of this ordinary enrichment the most fantastic coloured modelling, monkeys squatting on rakish festoons, parakeets perching in the treillage, and storks straddling across the panels; truly not an apartment to win the approval of a Knobelsdorff. Frederick's own rooms are much more sober and sane, equally typical of him; the library panelled in cedarwood is particularly charming. But in the whole place, whether the sentiments suggested are fantastic, elegant, studious, or convivial, there is one constant quality of a negative character—an entire absence of femininity. So far as we know, no lady, queen or otherwise, took any part in the life there; it is essentially masculine in every particular, though of an age that wore ruffles and silk stockings.

Everyone is acquainted with the melancholy fact that this close association of the two giants of their age did not last three years; was not in fact untroubled during this short time, to explode at length most disastrously to both. After the Voltaire episode, the memoirs of Sans-Souci are almost blank until the Seven Years' War was completed, and an older Frederick took to living here more and more, his friends dying off one by one, until a profound solitude and quietness descended on the surroundings. There are many stories of this period, mythical and otherwise, perhaps the most pertinent to the comprehending of the place being that of an individual staying at Potsdam who strolled one evening unquestioned through the park to the little Sans-Souci, as it was then called, to distinguish it from the New Palace; of an inquisitive turn, he is not content with observing the outside of the small and silent house; he peeps inside, the doors ajar, and sees a valet fast



THE "COMMUNS" OR RETINUE'S QUARTERS.





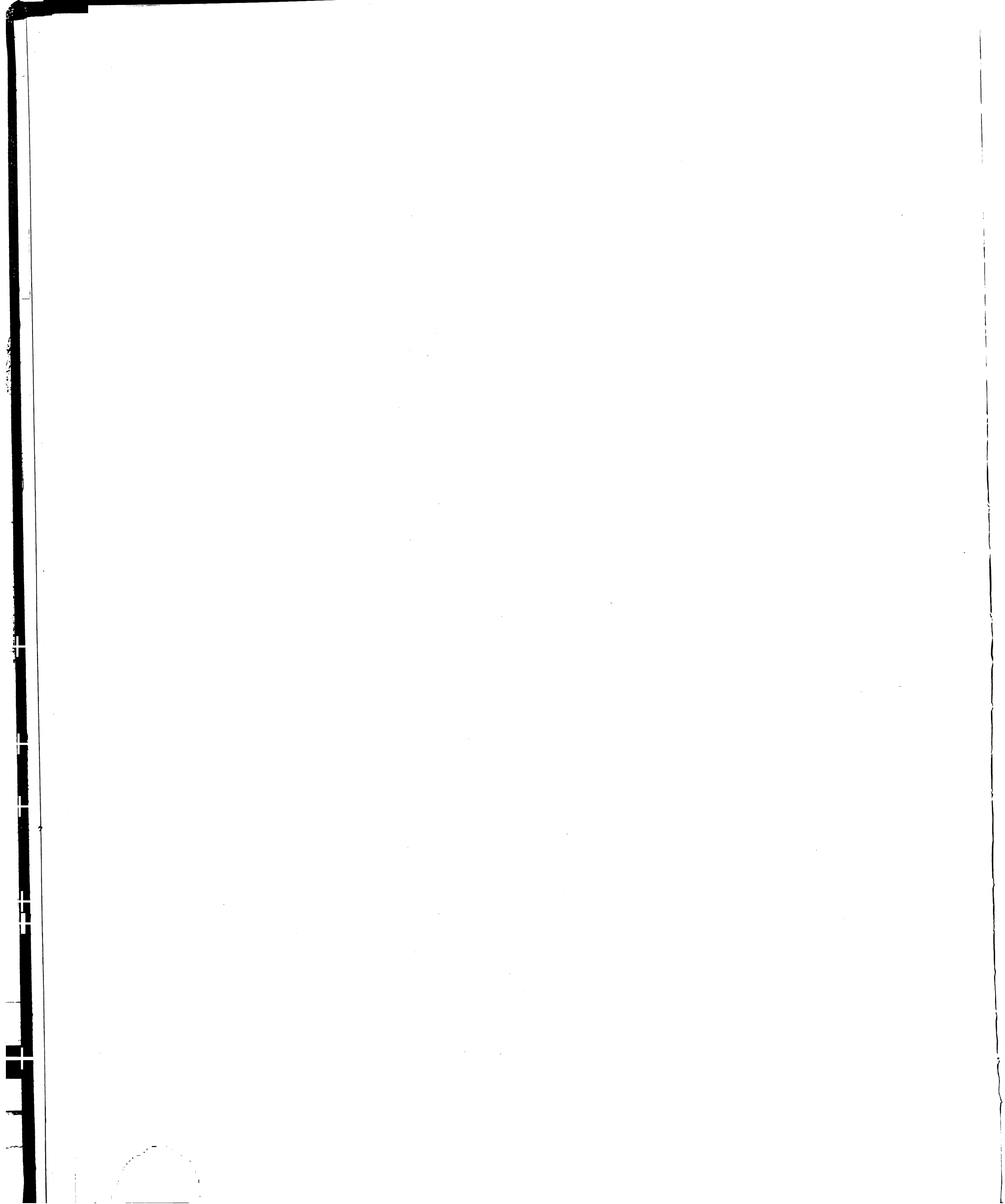




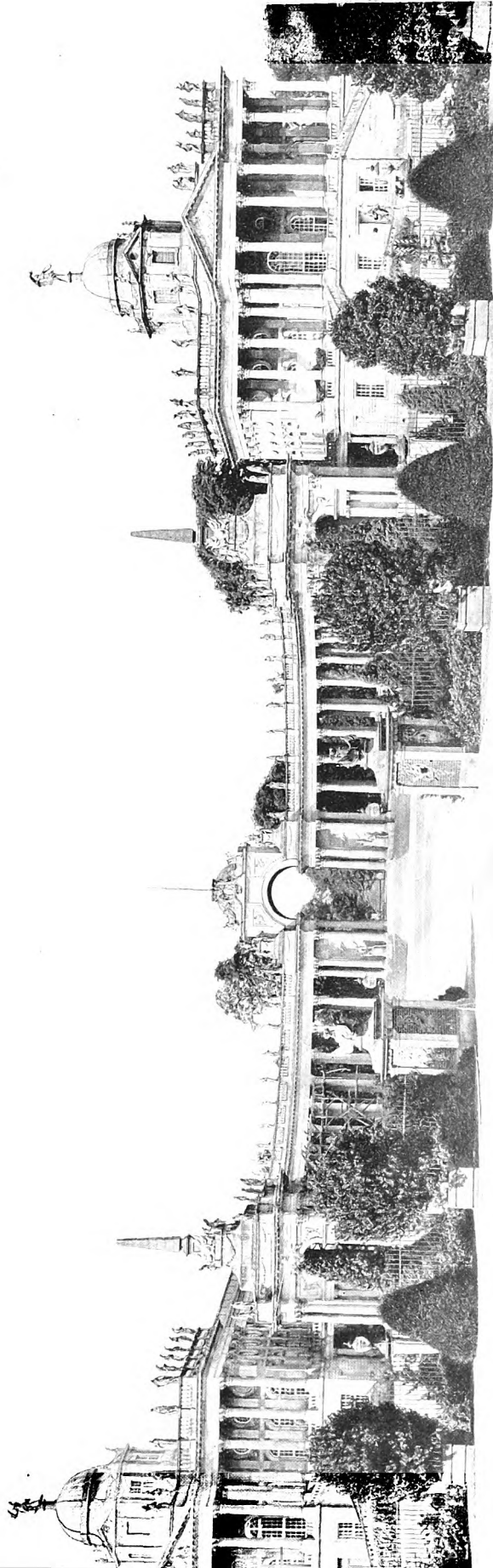


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asleep in an ante-chamber, and beyond the King, also asleep, on an iron camp bedstead. This is the true spirit of a summer palace, though the camp bedstead amid such elegance savours of affectation.

From Sans-Souci you proceed to the New Palace, either after descending the terraces, along the Hauptweg or Main Alley to approach the Palace in the front; or else keeping to the ridge, passing the windmill, the Orangery, the Chinese Dragon-house, and the Belvedere. This last is a mediocre work by Unger, at the end of a long grass walk; from here you look down on the New Palace, which presents the somewhat foolish appearance of an army of nudish roof-statues, issuing from enclosing boskage. At first glance it appears an inconsistency in Frederick that he should have proceeded with this huge unnecessary palace, costing a cool half million sterling, when he was saving and pinching at every turn to

or the vigour of Viennese Baroque; perhaps Frederick had to avoid any implication of borrowing from the style of his. Nor was Knobelsdorff alive to make a new style of Prussian art; so recourse was had to Dutch architecture, which appears for the first time.

The dome is of an extraordinary outline, that on the Warrant Design prepared for St. Peter's by Sir Christopher Wren. The three nude ladies on the Prussian crown on their heads were reputed to be the three whom Frederick had conquered in the late wars, the Czarina Katherine, and La Pompadour; each dedicated to her own country. The humour is quite in the nature of the thing if they had been mere nymphs, why should not they appear outwards?

In front of the Palace is a large semicircular garden encircled by forest trees. Just within the boskage



THE PICTURE GALLERY, ON ONE SIDE OF SANS-SOUCI.

restore the agricultural prosperity of Prussia, going so far as to lend his war-horses to necessitous farmers for their ploughing. But the Palace had an immediate and a more remote object: firstly, to give employment to the artisan classes of Berlin, and secondly, to show the outer world that he was not wholly impoverished. It was not finished till 1770.

Looking at this, the largest of the Potsdam palaces, and

side of the main alley are the Antique Temple of Friendship, this latter dedicated to his Wilhelmina, Margravine of Bayreuth.

On the far side, facing the west front of the Palace, there is an architectural surprise. The quarters of the Prussian retinue, the so-called "Communs," instead of being a plain, unobtrusive adjunct of the main building, are

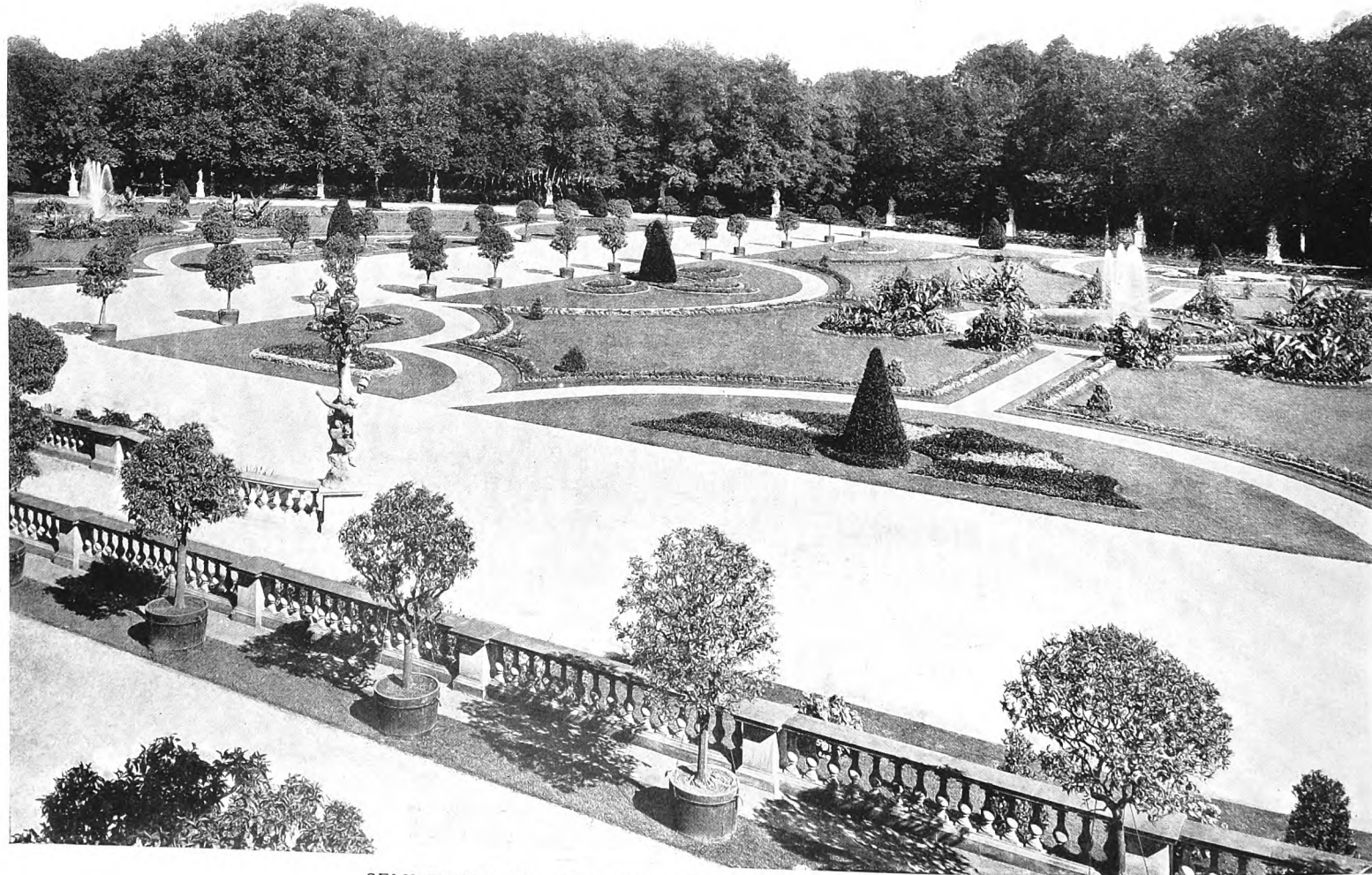
might be taken for, but certainly there is one thing they would never be suspected of being—servants' quarters; it is a riot of sheer architecture, divorced from all relation to mundane affairs. A German writer professes to see English influence in the high rusticated basement, the Order embracing the two storeys, and the lofty drum to the cupolas; but he is probably nearer the mark in recognising the French feeling in the working out of the masses and the spirited strength of the detailing. Clearly there is nothing Dutch here, and one can hardly realise that the quarters are contemporaneous with the palace across the drive. Actually, though much more emphatic by reason of their grouping and vigour, the "Communs" are considerably smaller in scale than the Palace, whose Corinthian pilasters include all three storeys. Needless to say, they are not by the same architect; Karl von Gontard, the author of the "Communs," born in Mannheim, was trained with the younger Blondel in Paris, with whom he travelled in Italy and Greece. He is best known by the two domed towers which he prefixed to the French and New Churches (insignificant little boxes) in the Gendarmenmarkt at Berlin. These two domes, much more successful designs than the "Communs" blocks, form with Schinkel's subsequently added Schauspielhaus the first architectural group in the city. His position in the architectural progress of Prussia is of the utmost importance. The entire absence of Baroque, Dutch, and other loose forms in the "Communs" may be remarked. This, it is true, is negative virtue; but in the Marble Palace, which he began two years after Frederick's death, he showed himself to be the national leader of the Neo-Classic movement.

Frederick never much cared to live at this grandiose summer palace, which was completed synchronously with the Repairing

of Prussia. The Town Palace and Sans-Souci formed his natural Potsdam residences; this third was really unnecessary. His successor died there, and after that it gradually sank into a somewhat neglected repose. A traveller about this time describes it as looking like a "Beau, old and weather-beaten, with his cocked-hat not in the fresh condition, all his gold laces tarnished." And indeed it has more the air of an anachronism than anything else at Potsdam; it was probably seen at its best in this deserted state, gaining the sort of dignity which even Beau Nash would have possessed had he prolonged his existence till to-day. A revival of its use was made by the Emperor Frederick, who also died here, and the present Emperor has thoroughly restored it, added candelabra to the terrace, and restocked the gardens.

When all is said, even though the main building be coarse and the "Communs" made up of the commonplaces of architectural verbiage, one can obtain some astonishing effects out of the combined mass. The cupola of the Palace, seen through the triumphal arch against a blue sky, is an unforgettable set-piece; charming also, looking from the opposite direction, is the green ride with its quadruple row of trees, that leads the eye out of the park into the unexplored expanse of the country beyond.

So was completed the Potsdam of Frederick the Great: the chief palaces were built, the park laid out. It remained for his successors to fill in the details that add so much to its interest and variety: small gardens, separate villas, and lesser buildings. The first of these post-Frederick works shows that a new architectural era had begun, even as the Revolution which was almost ablaze at Frederick's deathbed was the opening of the modern world. *(To be concluded.)*



SEMI-CIRCULAR PARTERRE IN FRONT OF NEW PALACE.



# WEST COUNTRY COTTAGES.

By ERNEST C. PULBROOK.

*With Plates V, VI, and VII.*

IT is difficult to imagine the English countryside without the picturesque cottages which harmonise so delightfully with their surroundings, thanks to the fact that the old village builders who erected them obtained their material from the immediate neighbourhood. Time weathered them, wild flowers grew up their walls, creepers climbed their chimneys and hung over their gables, so that as they grew old they seemed part and parcel of the ground on which they were built. But these old cottages belong to another age, when building by-laws did not restrict the use of materials and sanitary science was in its infancy; so, although a modern brick wall may not be more weather-proof than one of boarding or cob, the old dwellings are everywhere being replaced by the new. Therefore we must enjoy our old cottages while they are still left to us, and make haste to record them in drawing and photograph, for every day they are being pulled down or altered to suit modern requirements. Thatch is being replaced by tiles and slates; leaded windows are being ousted in favour of cheap wooden frames; and out-houses are being patched and roofed with sheets of corrugated iron. This is being done in the remotest hamlets as well as near the towns, and the beauty of many a West Country cottage is being spoilt in such fashion.

And where are there more picturesque cottages than in the three Western counties of Somerset, Devon, and Cornwall?—although, for beauty alone, the Duchy is a long way behind many other districts of England. But surely in no other counties do the cottages seem so much a part of the soil on which they stand as in Devon and Somerset. Clumsy and irregularly built they may be, with ends that are round rather than square, with walls that lean at all angles and do not seem to be of uniform thickness for the full height, and with thatch that appears to have been thrown on almost thoughtlessly; but the slope of the hill rises behind them, the hedges touch their walls—which are sometimes as red as the road that passes their doors—and their thresholds are often part

the walls of the West Country cottage, according to district, although the two may be seen almost side by side. Cob is found mostly in West Somerset, East Devon, parts of South Devon, and stone cottages in the South North Devon, and Cornwall; but this is too sweeping a definition applied closely, as materials are not strictly confined to districts.

Cob walls are usually 18 in. to 24 in. thick, built on a foundation of cobble stones roughly mortared, although frequently they are built directly on the rock, which is sufficient for the purpose. Applied in layers, with a mixture of straw, the material is trodden or beaten down hard; and

some time to build a good wall, as this must dry thoroughly before the masonry may be built in. The doors and windows are sometimes at the corners, and the corners of most West Country cottages would be a trial to the lover of right angles, for they are round rather than square, and sometimes are occasionally rounded.

As a general rule the walls are faced with plaster, and are either or whitewashed, although it is not infrequently happened that if one wall is close to a cliff it is left unplastered. A wide footing is added to keep the wall from the damp. The outside walls are colour-washed every year, and their bases receive a thick coating of tar. In some places on the coast the walls are which gets the weather tarred all over.

The stone cottages are as picturesque as these, and perhaps more diverse, but they may be found as looking as those of

as well built as a modern house. The stone used varies with the locality. Sometimes the walls consist of stones of all sizes, loosely set in mortar or clay; in other places the stones are smaller, more or less squared, and set together; and in cottages which have been repaired there are patches of brick, and the window and door frames are placed in a brick setting. Where slaty stone is found the walls are built of longish flat stones, and the roof is of the same material. In Cornwall



CORNISH FISHERMEN'S HOUSES, POLPERRO.





COTTAGE AT ALLERFORD, WEST SOMERSET.

bottoms of the wall tarred. In West Somerset and East Devon and along the Exe estuary the walls are frequently washed with ochre, while pink is a favourite colour in other parts, a lightish blue being very occasionally seen.

The windows are usually small, with many panes of glass, and there is generally a porch of some sort to the door, made simply perhaps of slabs of slate set in the wall at right angles, though there are sloping porches of tile, slate, or thatch, and sometimes the door is well within a deep porch of stone with slate seats on either side. In Cornwall flights of steps lead up to the door, with the entrance to the fish cellar beneath. The windows may have little pent-house roofs over them, and on the upper floors the eaves of thatch overhang them deeply; or perhaps there are dormer or half-dormer windows in the roof, the thatch billowing over them in graceful curves. Not infrequently the outside walls are strengthened with wide and deep buttresses, which diminish towards the top and are sometimes in a line with the chimneys on the ridge.

As often as not the chimneys are on the outside wall. Wide and deep, they are carried well above the eaves, and in place of chimney-pots there may be two slates inclined towards one another, or a flat stone resting on little piers at the four corners of the chimney. In West Somerset high rounded chimneys are found, and in most places drips of slate may be seen where the chimney pierces the thatch. The chimneys gradually decrease in size as they ascend, and each sloping shoulder is covered with tiles or slates, which add to the picturesque effect. Nearly every projection is covered in this way, many cottages being a succession of little ridges and shoulders.

At one time thatch was almost universal in the West Country, except in the slate districts or where the local stone lent itself to splitting; but the art of thatching seems to be dying out, and, although a newly-thatched roof is a common sight, slates often take its place when repairs are required, while on occasion one may see a cottage partly roofed with slate and partly with thatch. The picturesque cottage that stands beside the pack-horse bridge at Allerford, in Somerset, was roofed with thatch not so long ago, but within recent years tiles have been substituted. Often the thatch does not cover the roof from end to end, the extreme edges being of slate. To those accustomed to the neat thatching to be seen in many counties, the roofs of the West Country cottages may seem untidy, especially in Devon, where they are often

of a rough-and-ready description; but it would not be easy to find more beautiful examples of thatched cottages than some of those in Somerset, especially at Selworthy.

At one time rye was grown to a considerable extent in Devon. This was used for thatching, as can often be seen when the roofs of very old cottages are uncovered. It used to be the practice to add a fresh layer of thatch every time repairs were done, and on this account sometimes a roof is found to be four or five feet thick. Frequently in Somerset, but less often in Devon, the end of the ridge is cocked out, and this may be seen over dormers. Where the roofs are of the local slate they are usually flatter in pitch, unless originally thatched; such roofs soon become covered with lichen and little ferns, and with the lapse of time often fall into curves. Here and there the walls of the upper storey are hung with slates, but this is more commonly seen in the larger houses than in the cottages.

It is the setting that adds so much to the West Country cottage. There is generally a little garden in front; and, even if the cottage is in a village street on the road, homely plants grow or creepers find roothold in a foot or so of soil close to the wall. Ferns and stonecrop and pennywort grow out of crannies, fuchsias climb the walls like creepers, or form a hedge, and giant geraniums flourish in sheltered spots. Often the walls are a mass of crimson valerian, which may even be seen growing on the roof, and roses are ever present. Maybe a rill runs down one side of the road, so that the cottages are approached by little bridges of stone slabs, or a short pathway of the same bluish stone leads to the threshold; while steps of the same stone form the approach to the doors.

One might mention the low and usually comfortable little rooms, and the old open hearth, which is still comparatively common; the old utensils still in use; the flower-filled windows; and the hundred and one things that go to make a cottage interior. A plea for thatch has recently been registered, and, whether it meets with any response or not, it is to be hoped that the use of corrugated iron for the patching of roofs, and the erection of cottages built like a box with windows, will be discouraged, and that the old style adapted to modern requirements will be followed when new dwellings are being planned.



COTTAGES AT ERMINGTON, SOUTH DEVON.



FISHERMEN'S COTTAGES AT HALLSANDS, SOUTH DEVON.





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FISHERMEN'S COTTAGES, NEWTON FERRERS, SOUTH DEVON.





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GROUP OF COTTAGES AT EAST QUANTOCKSHEAD, WEST SOMERSET.



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# ARCHITECTURAL BRONZE AND IRON WORK IN CANADA

By A. CYRIL MARCHANT.

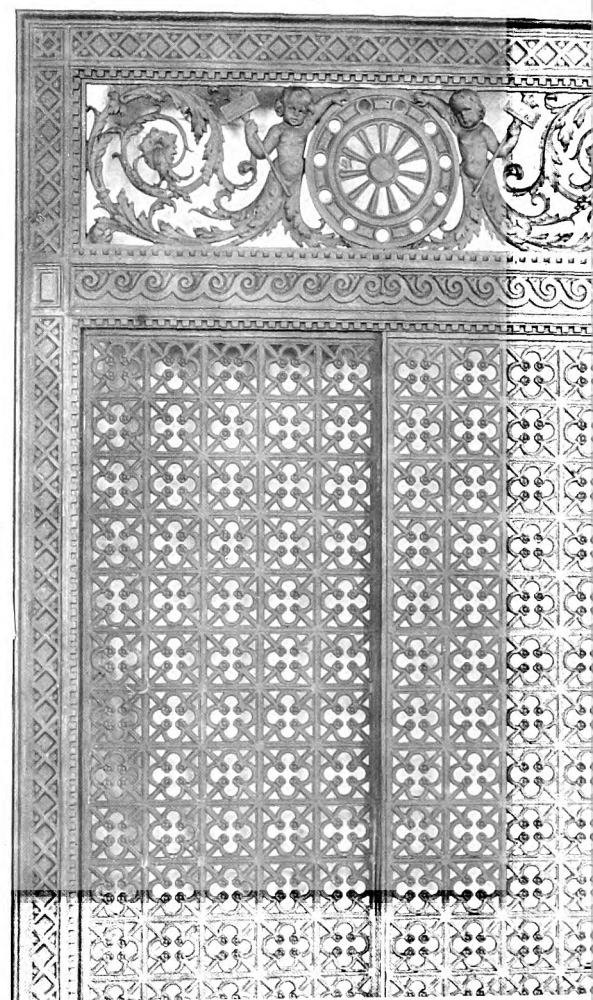
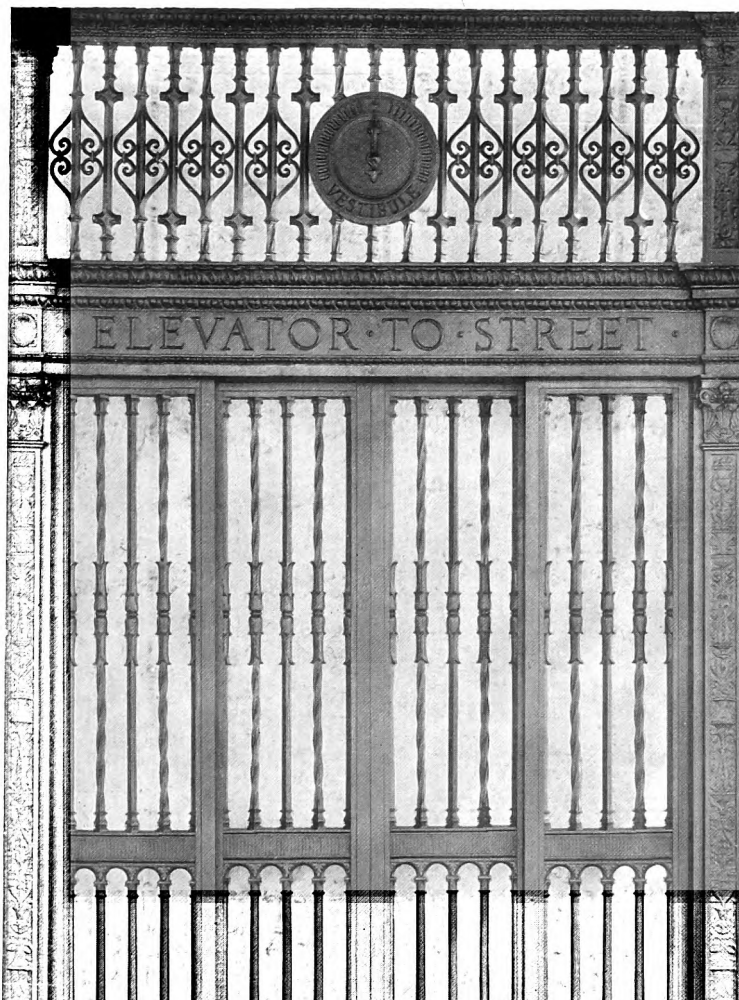
*With Photographs specially obtained for "The Architectural Review," including Plates VIII, IX, X,*

ARCHITECTURAL and building construction in Canada follows American methods more closely than those customary in England, and nowhere is this more clearly indicated than in the application of architectural bronze and iron work to the large municipal, commercial, and bank buildings.

One of the most important branches of this development is stair-work. It is the practice to leave the stair wells open at each floor, and the stairs are usually hung from the structural steelwork with iron straps. The wall and face strings are made either of cast iron or steel, and the face strings are usually moulded, and often enriched. The risers are cast with panels, and the treads may be of marble, cement, cast iron, checkered steel, or any other material. Very often, when the effect of bronze is required, but expense debars the use of this metal, the exposed parts of iron are filed and cleaned and then electroplated with a heavy coat of bronze; this gives an exceedingly good result for inside work, although with cast iron a great amount of extra labour is involved in filing and chasing before plating. The stair in the Ryrie Store, Toronto, illustrated on the next page, is finished in this manner, and can hardly be detected from the genuine metal.

Elevator enclosures are another big item, especially in office buildings. At one time these used to be of solid design, but in modern buildings any open design of wired glass, for fire-resisting purposes, and on the floors of an office building the front is often made of a casement section filled with wired glass. The Windsor Station, Montreal, illustrated below, is a fine example of an elaborate design worked out in iron, savouring of the Spanish Renaissance in its details. The photograph shows the grille as erected at the works; as the panels have wired glass in metal frames behind, which can be removed for cleaning. The enclosure at the Bank of Montreal, Winnipeg (see Plate XI), is an extremely rich example, having ornament of Greek character in the transoms and guilloche border to the panels. It is of cast bronze. A noteworthy recent example is in the Transport Building, Montreal (see illustration below), where the enclosures show what fine work can be fashioned in metal.

Doors are hung on ball-bearing tracks and handrails are guided at the bottom by a metal bar which runs in





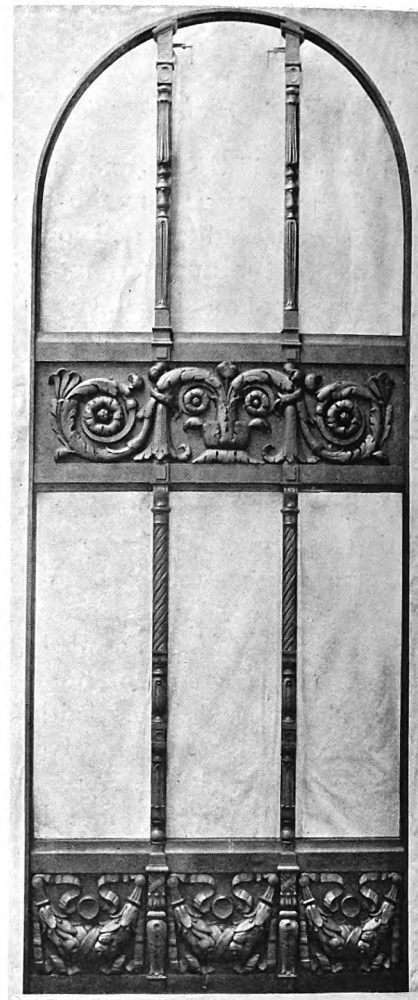
BRONZE ENTRANCE GATES, ROYAL BANK, WINNIPEG.

Carrère, Hastings and Bird, Architects.



ENTRANCE DOOR FRAME (IN CAST IRON) WITH TERRA-COTTA SURROUND, UNION BANK, TORONTO.

Darling and Pearson, Architects.



CAST-IRON WINDOW FRAME, C.P.R. HOTEL, VANCOUVER.

Painter and Swales, Architects.

the cast sill. They are also equipped with rubber bumpers to eliminate jar as much as possible.

It may here be mentioned that in all bronze work, wherever practicable, extruded sections are used in preference to cast work. The mouldings are straight and true, and clean-cut; the metal is only about  $\frac{1}{8}$  in. thick, and no filing or chasing is required, thus saving labour. The enrichments, of course, are cast work, applied to the extruded sections; this gives a much better result than if the work were all cast.

Counter railings and tellers' cages form a very important item in the interior decoration of the banking-rooms. They are often entirely of metal. The interior view of the Bank of Montreal at Winnipeg (see Plate IX) shows an interesting example of a modern banking-room designed on severe Classic lines. A detail view of the bronze counter railings, reproduced on Plate X, is worthy of careful study. Another example illustrated on the same Plate is that in the Bank of Commerce at Winnipeg; it shows the typical low railing which is often used between the high fronts of the tellers' cages. The Royal Bank at Toronto offers another example of similar metalwork, while the

interior of the Toronto General Trust Building (see page 33) offers an example of a cast-bronze front on a curved counter which was designed specially for the architect by the writer.

Entrances naturally afford a good opportunity for the use of metal. A few examples are shown among the accompanying illustrations. The bronze grille entrance for the Royal Bank at Winnipeg (see illustration above) is a striking piece of work, its appearance of solidity being very appropriate to a bank building. The bronze entrance doors to the Bank of Commerce

and the Merchants Bank, both in Vancouver, with their simple granite work around, give again, as will be seen from the photographs on page 33, that air of dignity and solidity which is so desirable in connection with large banking and commercial premises. The entrance to the Union Bank at Toronto (see illustration above), which is in cast iron, is shown more for the interesting terra-cotta work around the doorway; the illustration is also of interest as showing the type of lamp-standard in general use at Toronto.

Windows are another feature that call for the extensive adoption of metalwork. Cast iron and bronze frames are very generally used. An example



STAIR (BRONZED IRON) IN RYRIE STORE, TORONTO.

Burke, Horwood & White, Architects.





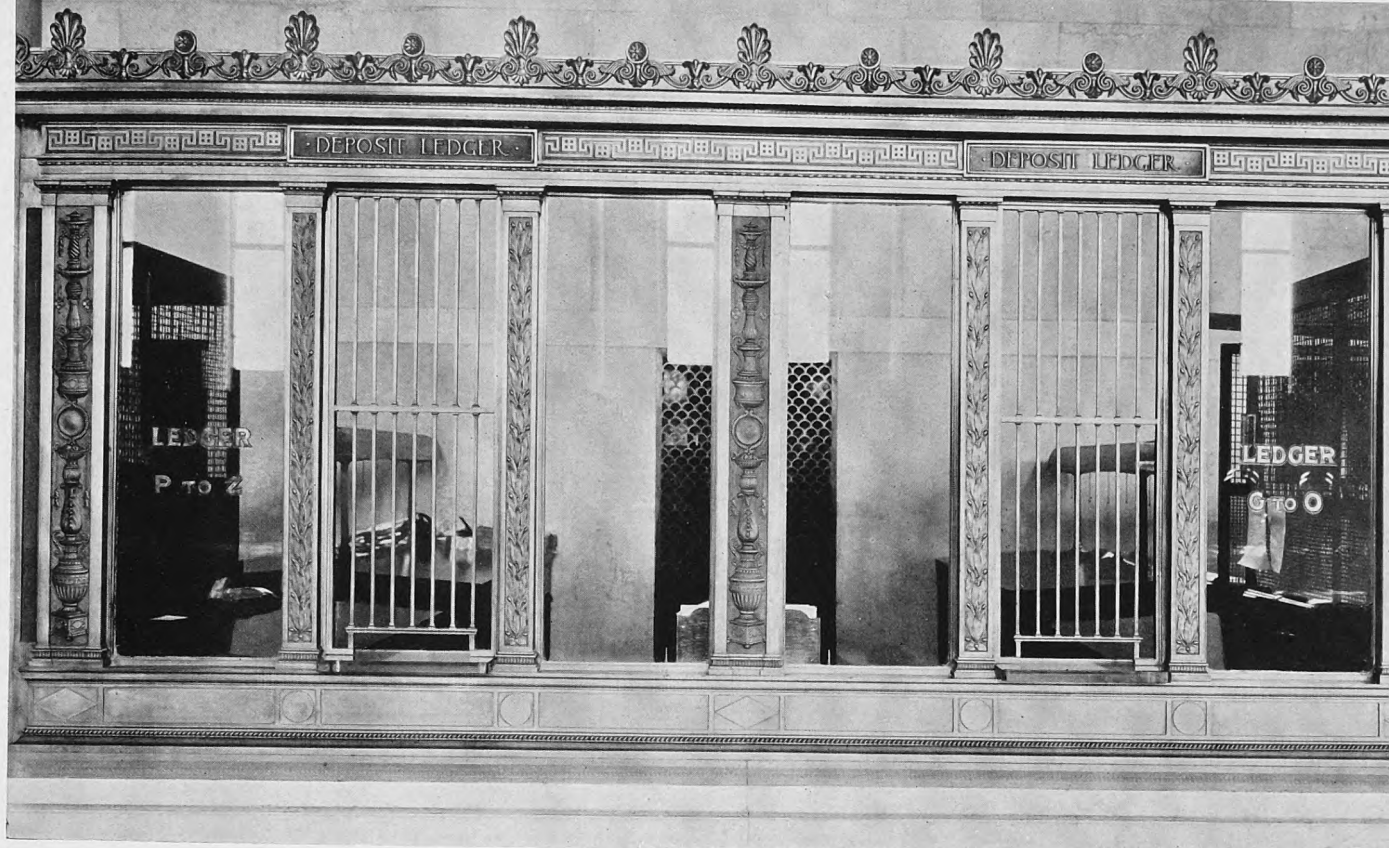








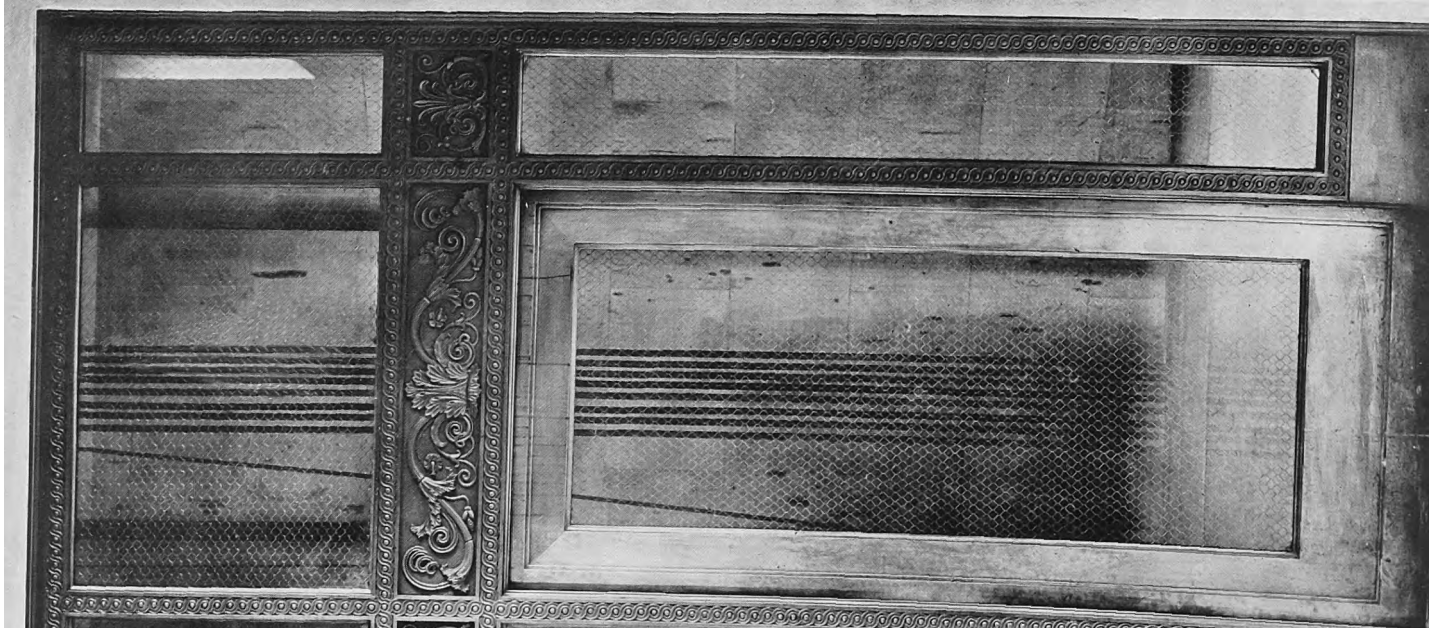
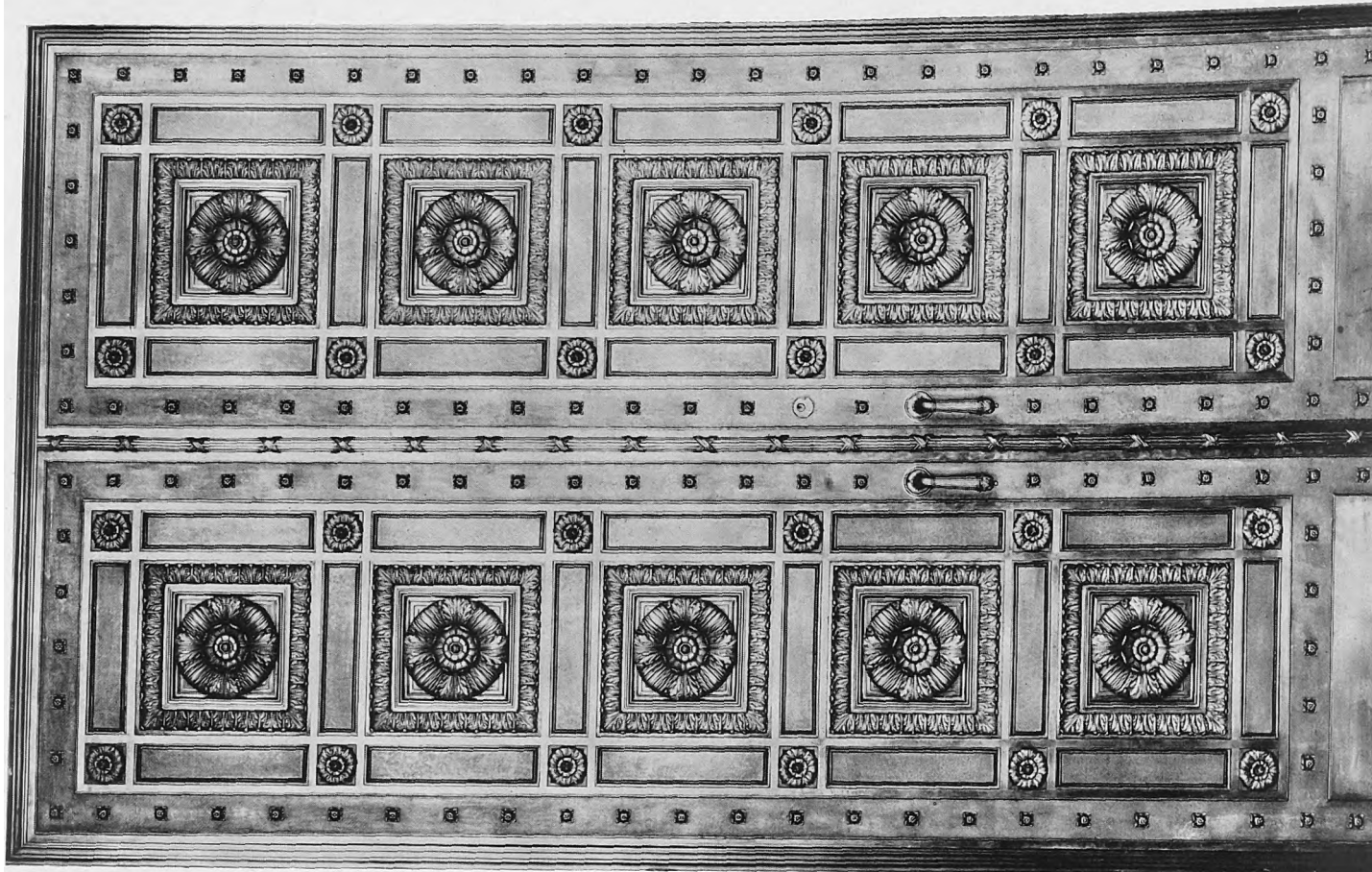




DETAIL OF COUNTER SCREEN, BANK OF MONTREAL, WINNIPEG.  
McKim, Mead and White, Architects.







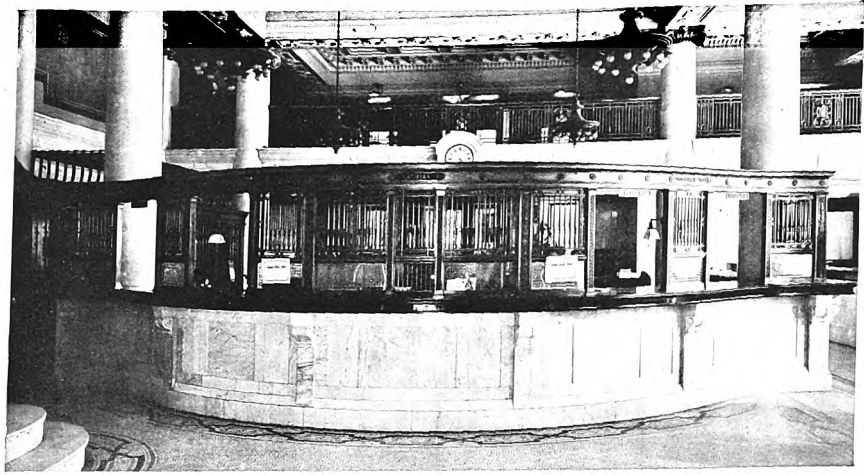




from the Canadian Pacific Railway Hotel at Vancouver is here illustrated; it shows the fascias used at the floor levels.

One of the most interesting and probably the largest piece of genuine bronze work in Canada is the ceiling light over the banking space of the Bank of Toronto (see Plate VIII). This is 60 ft. in length by 45 ft. in width, of lace-like character, and practically self-supporting, though attached to the roof principals (which are out of sight): the illustration also shows the mezzanine balustrade, counter railing, entrances, etc., which are all in bronze. This bank is regarded as one of the finest buildings in the country; no expense was spared in its erection and embellishment, materials and workmanship alike being the very best obtainable.

The fixing of metal and glass canopies or marquises in front of important buildings is a common practice in Canada, and affords a further opportunity for the employment of bronze



BRONZE COUNTER RAILING, GENERAL TRUST BUILDING, TORONTO.

G. M. Miller, Architect.

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trations the writer desires to express his indebtedness to the  
Architectural Bronze and Iron Works of Toronto, the  
of the Canadian Allis-Chalmers Company—whom he has  
out work in most of the large buildings erected in Toronto  
during the past ten years, prior to which date the  
buildings requiring high-class ornamental metalwork were  
limited that this came almost entirely from the

From the foregoing it will be realised that Canadian architecture has made  
great strides, and has an encouraging architectural future.



## THE ARCHITECTURAL DESIGNS OF LEONARDO DA VINCI.—II.

(Concluded from p. 8, No. 212.)

THE architectural drawings of Leonardo da Vinci are few in number, but they cover a very wide range. In the July issue of this REVIEW an account was given of his schemes for churches planned on the lines of a Greek Cross, which, for the most part, resolved themselves into studies in the design of domes. Several of his churches of Latin Cross plan are of special interest, as they show the intense practicality of his mind. In Leonardo the artist and the scientist seem ever to have been struggling with one another. He will begin to design cities and streets, and after a few sketches he will tire of the æsthetic aspect and turn his attention to utilitarian problems of the regulation of traffic, the supply of water, or sanitary arrangements. If one seeks to find some æsthetic significance in his series of domes, one is disappointed, and is obliged reluctantly to come to the conclusion that we are here dealing with ingenious essays in construction—attempts to roof over large spaces without employing intermediate supports. The churches which will presently be criticised afford another example of this tendency, for while at first his interest seems to be really architectural, even historical, gradually he becomes so absorbed in the question of acoustics that he altogether loses sight of his original purpose; after doing about ten sketches he ceases to occupy his mind with ecclesiastical architecture, and directs his activities to the creation of lecture halls and theatres. It is noticeable that when once he has isolated the practical aspect of his buildings, and has conceived of them as fulfilling a single obvious purpose, he displays an amazing faculty for design.

Some of the Latin Cross plans represent an adaptation of churches which were already in existence in Leonardo's day. In one sketch there is a plan of San Spirito at Florence, a basilica built after the design of Brunellesco; Leonardo has added the indication of a portico in front, either his own invention, or else the reproduction of a drawing which is now lost. In another is a plan of a church evidently suggested by that of San Sepolcro at Milan, but a slight modification has been introduced, for the choir is placed in the centre. Of this building its author says that "it is inhabited below and above; the way up is by the campaniles, and in going up one has to use the platform, where the drums of the four domes are, and this platform has a parapet in front, and none of these domes communicate with the church, for they are quite separate." The church shown on page 8 of the last issue formed the model of the domed part of several others, which, according to Dr. Richter, is a development of San Lorenzo at Milan. There is sufficient resemblance between these sketches and the building actually executed to suggest a direct connection between them. Leonardo accompanied Francesco di Giorgio when the latter was consulted in June 1490 as to this church; the fact that the only word accompanying the plan is "sagrestia" seems to confirm the supposition, for the sacristies were added only in 1492, i.e. four years after the beginning of the cathedral, which at that time was probably still unfinished.

The problem as to what kind of church might answer the requirements of acoustics seems to have engaged Leonardo's very particular attention. The designation of "teatro" given to some of these sketches clearly shows which plan seemed to him most favourable for hearing the preacher's voice. In his search for the ideal lecture hall he was led farther and farther away from the traditional type of church, and to neglect altogether the ceremonial aspect of a Christian service. The semi-

circular theatre with rising seats seemed to him the simplest solution of the question; and he employs this motif in a variety of forms. At first it was a subordinate feature and did not interfere with the shape of the plan. In one case he designed a rectangular edifice divided into three naves with an apse on either side, terminated with such an arrangement; the pulpit being in the centre. Leonardo has written on the left side of the sketch "teatro da predicare" (theatre for preaching). The next step was to have several semicircles. There is a drawing which shows a domed church having four theatres occupying the apses and facing the choir. The latter is situated in the central square between the four pillars of the dome. Leonardo appended the note "teatri per uldire masse" (rows of seats to hear Mass). The plan does not represent a perfect arrangement, for the object of interest is not the centre of any of the semicircles, and a large part of the audience would find it difficult to give close attention to what was going on. Weary of these unsatisfactory experiments, in which it was necessary to create buildings that had multifarious and inconsistent functions to perform (for the same structure cannot be equally well fitted for the ceremonies connected with the celebration of Mass and the purposes of a lecture hall), he decided to concentrate upon one function only, and attempted to design the ideal auditorium. He produced the most extraordinary scheme that was ever conceived, the acme of simplicity and logicity; and yet one cannot imagine it being carried into execution! The interior of the fabric is a portion of a sphere, the centre of which is the summit of a column destined to serve as a preacher's pulpit. Presumably there is a winding staircase in the column. As seen in a vertical section the sphere is cut off top and bottom at a distance of about two-thirds of a radius from its centre. Every member of the audience is equidistant from the preacher. To secure this end, half the seats are obliged to *overhang those immediately beneath them*, and are placed, as it were, in small tunnels running round the inside surface of the dome. A low wall, which is also part of the dome, protects those occupying the upper seats from falling into the pit. The building looks as if it would have had to be built in reinforced concrete. In this instance Leonardo does not seem to have concerned himself with construction, but assumed the existence of a material capable of enduring every kind of stress. Externally the building is of great interest. It is shaped like a plain sugar-loaf, except that it is crowned with a flat dome resting upon a low drum. The conical surface is punctuated at intervals with flights of steps converging towards the top. The cone does not run straight into the ground, but rests upon a vertical plinth, which gives an appearance of solidity to the whole structure. In this plinth or basement there are doors leading into the theatre.

No one who glanced at this amazing design would suppose that it represented a theatre for preaching. Such a simple pyramidal structure, supremely monumental in its character, has a sepulchral aspect, and does not in the least suggest habitability. In fact, it is very probable that Leonardo's famous scheme for a mausoleum was really, so far as its external shape is concerned, a modification of this theatre. (The sketch in question is of a character not suitable for reproduction, so is not included among the accompanying illustrations.)

The mausoleum (illustrated on the opposite page) is one of the most ambitious architectural schemes that have ever been produced. In the midst of a hilly landscape rises an artificial

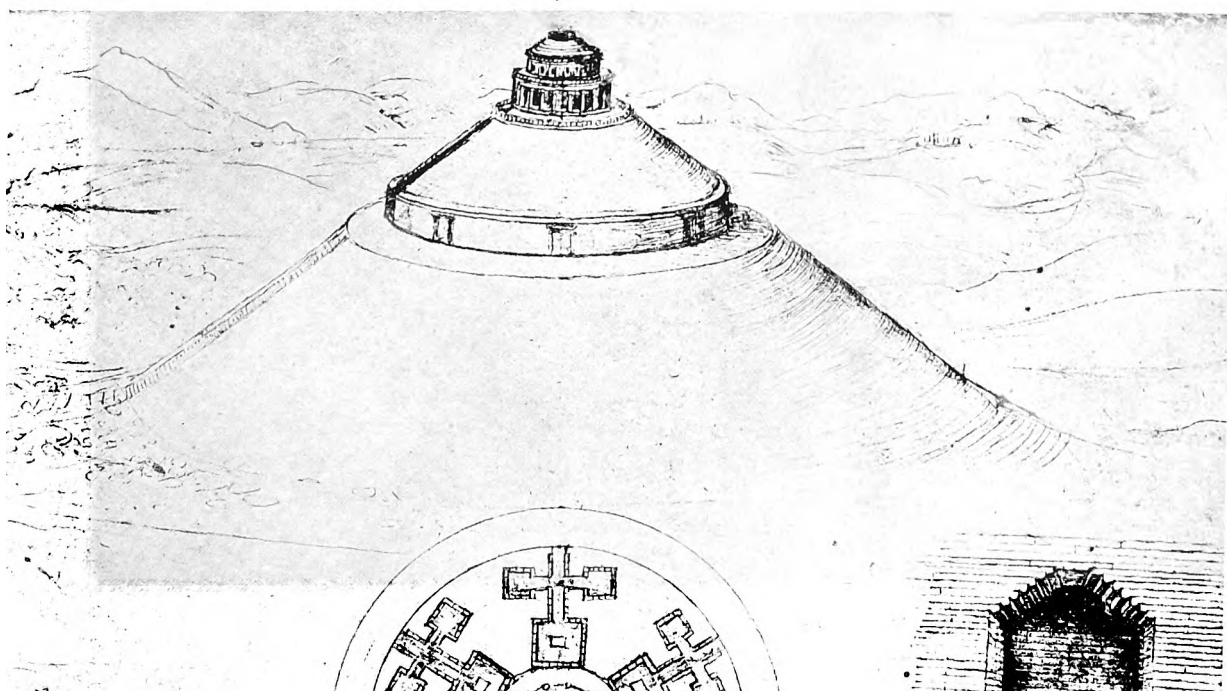


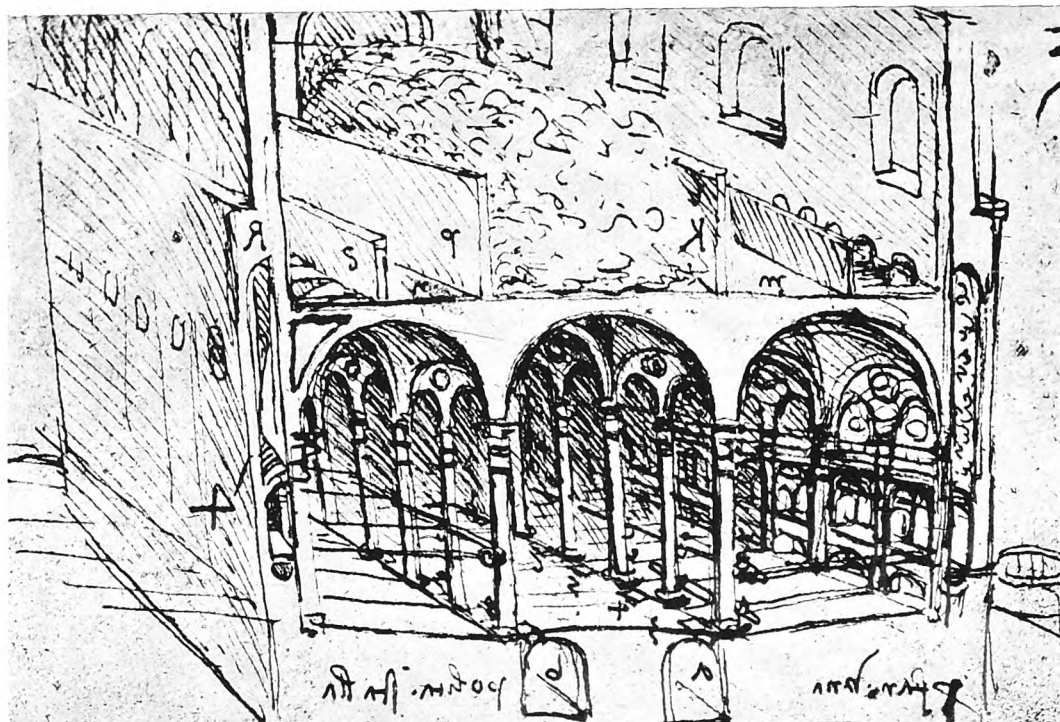
mountain in the form of a gigantic cone, covered by an imposing temple. At two-thirds of its height a terrace is cut out, with six doorways forming entrances to galleries, each leading to three sepulchral halls so constructed as to contain about five hundred funereal urns disposed in the customary Antique style. From two opposite sides steps ascend to the terrace in a single flight, and beyond it to the temple above. A large circular opening, like that in the Pantheon, is in the dome, above what may be the altar, or perhaps the central monument on a level with the terrace. Granite alone would be adequate to the dimensions here given to the keystone, as the thickness of the layers can hardly be considered to be less than a foot. In taking this as the basis of calculation for the dimensions of the whole, the width of the chamber would be about 25 ft., but judging from the number of urns it contains (there is no reason to suppose that the urns were larger than usual) it would seem to be no more than about 8 ft. or 10 ft. The roof is constructed on the principle of superimposed horizontal layers projecting one beyond the other, and each furnished with a sort of heel, which seems to be undercut so as to give the appearance of a beam from within. The construction of the vaults resembles those in the galleries of some Etruscan tumuli—for instance, the Regulini Galiassi tomb at Cervetri (recently discovered)—and also that of the chamber and passages of the pyramid of Cheops and of the Treasury of Atrius at Mycenae. Dr. Richter is at pains to investigate the sources of Leonardo's inspiration. He says that it would be difficult to decide whether any monument of the past had suggested the idea of his mausoleum. There are in Algiers two monuments commonly called "Le Madracen" and "Le tombeau de la Chrétienne" which somewhat resemble this design. They are known to have served as mausolea of the kings of Mauretania. Pomponius Mela, the geographer of the time of the Emperor Claudius, describes them

as having been "Monumentum commune regiæ Herodium, near Bethlehem in Palestine, was, according to the latest researches, constructed on a very similar plan. Leonardo's note-books reveals the fact that he had travelled extensively in Africa and the Holy Land, but it is not to the present writer that there is no reason to deprive Leonardo of credit of having conceived an original design of such beauty. It has already been suggested that the contrast between the mausoleum and the exterior view of the theatre is so striking that one is entitled to assume to a certain extent at least the former was founded upon the plan of the latter; and nobody would venture to dispute the originality of the spherical auditorium.

Another imaginative scheme of Leonardo's was a temple. According to his own description, "Two steps lead up to the temple, which is eight hundred feet in circumference and built on an octagonal plan. At the corners are eight large plinths, one braccia and a half wide and six long at the bottom, with an opening in the middle; on these are eight great pillars, standing on the plinths as a foundation and twenty-four braccia in diameter at the same height and within the temple at the same distance from the centre of the temple at a distance of one braccia farther on are pillars corresponding to the pillars in the angles, and columns corresponding to the pillars in the spaces. These rise to the same height as the pillars and over these the continuous architrave returns to the pillars of the outer row of pillars and columns." In this building the conception is similar to that of the mausoleum. Leonardo's plan there is a large structure, round in form, placed on an immense foundation.

It is obvious that Leonardo considered a podium or podium to be an essential part of all important buildings and the Borgia. Florence offered much in this respect; he evolved a plan for lifting it up by setting it upon a podium. Among the various plans Vasari gives of Leonardo's architectural designs there is one way of which he has several times ingeniously conceived. Then governed by his readiness without ruin the Church of San Lorenzo in Florence (the opposite the order to place





DESIGN FOR A STABLE.

There are two sketches extant which possibly have a bearing upon this bold enterprise—a plan and elevation. The former represents a circular or polygonal edifice surrounded by semi-circular arches in an oblique position. These may be taken for the foundation of the steps of the new platform; in the perspective the same edifice forming a polygon is shown as lifted up and resting on a circle of inverted arches which rest on another circle of arches in the ordinary position, but so placed that its inverted arches above rest on the spandrels of the lower range. What seems to confirm the supposition that the lifting of the building is here in question is the indication of engines for winding up, such as jacks, and a rack or wheel. As the lifting apparatus represented on this space does not seem particularly applicable to an undertaking of such magnitude, it may perhaps be only a first sketch for the engines to be used. It must be confessed, however, that Leonardo was apt to underrate the mechanical difficulties with which his projects were beset, and some of his remarks remind one just a little of Baron Münchhausen, who relates with much show of plausibility how, being in sore straits to escape from a certain place beset with bandits, he manufactured a pair of wings and flew twenty-six miles.

It was characteristic of Leonardo that there was scarcely any type of structure, however utilitarian in character, which he did not consider worthy of his attention. The design for a stable, shown in the above illustration, is of especial interest. He appends a note: "The manner in which one must arrange a stable. You must first divide its width in three parts, its depth matters not; and let these three divisions be equal, and six braccia broad for each part and ten high, and the middle part shall be for the use of the stable-masters, the two side ones for the horses, each of which must be six braccia in width and six in length, and half a braccio higher at the head than behind. Let the manger be at two braccia

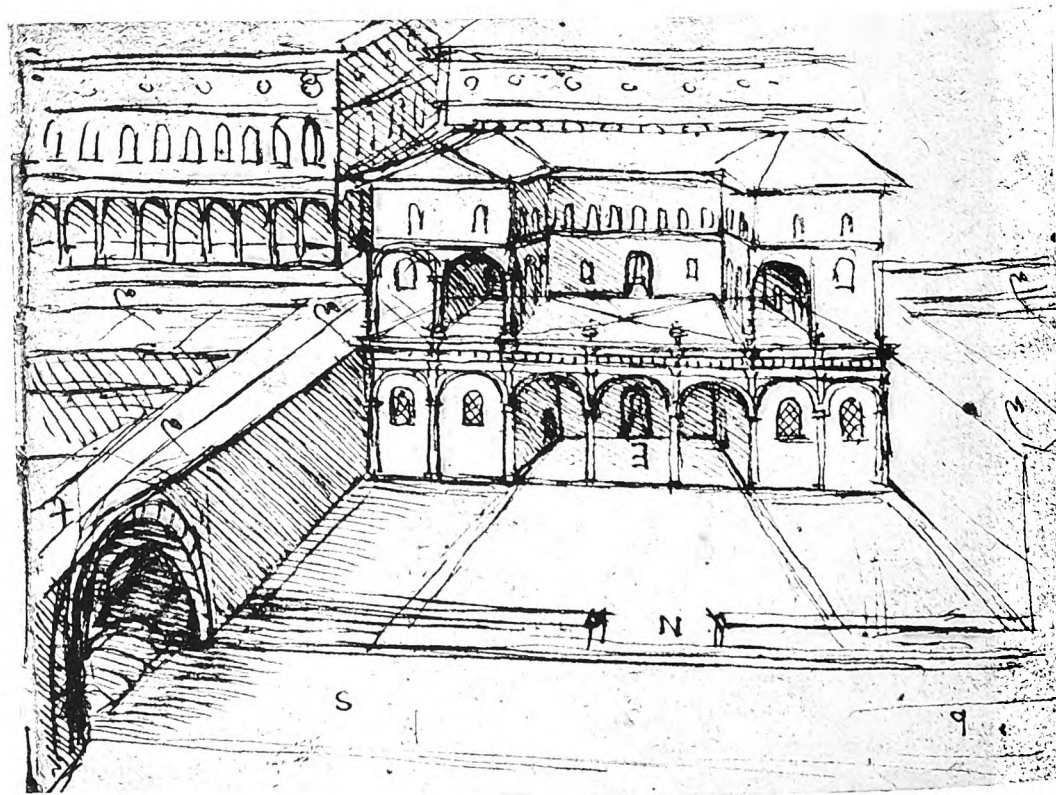
from the ground, to the bottom of the rack three braccia and the top of it four braccia. Now in order to attain what I promise, i.e., to make this place, contrary to the general custom, clean and neat, as to the upper part of the stable, i.e., where the hay is, that part must have at its outer end a window six braccia high and six broad, through which by simple means the hay is brought up to the loft. As to giving the horses water, the troughs must be of stone, and above them cisterns of water. The mangers may be opened as boxes are uncovered, by raising the lids." Here follow elaborate instructions concerning the creation of a machine for raising hay to the loft; the funnels are narrow at the top and wide over the manger, in order that the hay should not choke them. Leonardo also gave directions about the servants' quarters, which were on the third floor.

Under the stable, channel-gutters for

carrying away refuse are shown. The arcades or groined vaults give a most lordly air to this stable.

Only a few of Leonardo's drawings refer to the architecture of palaces, and there is little evidence upon which to form an opinion as to what style he would have adopted for such buildings. In one sketch there is a small portion of a façade of a palace in two storeys, somewhat resembling Alberti's Palazzo Rucellai. This may be compared with Bramante's painted front of Casa Silvestri, and with a painting by Montorfano in San Pietro at Milan (the third chapel on the left-hand side), and also with Bramante's palaces in Rome. The pilasters with arabesques, the rustica between them, and the figures over the window, may be painted or in sgraffito. The original is drawn in red chalk.

The illustration below shows a very charming design for a ducal mansion. Simplicity of structure is combined



DESIGN FOR A DUCAL RESIDENCE.





DESIGN FOR A CASTLE.

with lightness and grace. It may be remarked, however, that the row of seven arches on the ground storey does not take cognisance of the fact that the three central ones are not part of a wall surface but the boundary of an open court. It would have been better if the columns each side of the opening had been doubled, or accentuated in some other way, and this would have had the additional advantage of bringing the ground storey into relation with the second and third, for at present there is nothing to show that the latter take the form of two wings. But notwithstanding these blemishes the building has the appearance of a delightful habitation, and seems admirably designed for a hot climate.

Another sketch shows a modification of this scheme, not quite so satisfactory. Here the loggia is also in the middle of the first storey, but it is roofed over by an attic with a pediment. The details, drawn to a larger scale, seem to indicate an arrangement of coupled columns against the wall of the first storey.

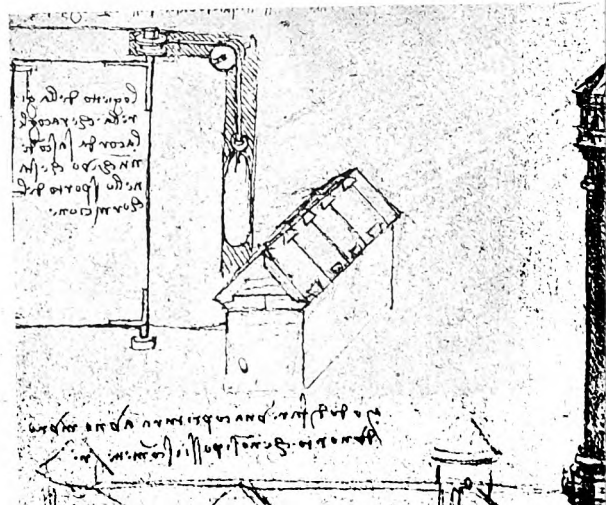
While considering palaces, Leonardo adopted his usual practice of devoting much study to utilitarian matters. He says: "The palace of a prince must have a piazza in front of it. Houses intended for dancing, or any kind of jumping, or any other movements with a multitude of people, must make provision for such entertainment on the ground floor, for I have already witnessed the destruction of some causing death to many persons, and above all let every wall, be it ever so thin, rest on the ground or on arches with a good foundation. Let the mezzanines of the dwellings be divided by walls made of very thin bricks and without wood on account of fire. In the courtyard the walls must be half the height of its width; that is, if the court be forty braccia, the house must be twenty high as regards the wall of the said courtyard. and this court-

he seemed to have been occupied with experimental design rather than with an attempt to create buildings to perform a definite function. His castles become so tentative that they lose their character as fortification residences. A few stones from a catapult would destroy the work of his elegant towers, galleries, and arcades.

Among the sketches of Leonardo a certain number of instances of architectural detail are to be found. As every organic being in nature has its own structure and growth, these masters endeavoured to discover and prove a law of proportion in architecture. As a typical example of his treatment of such questions, it may be of interest to quote a sketch concerning a capital: "The capital must be five feet high: Divide its thickness at the top into eight equal parts, make it three-sevenths, and let it be five-sevenths of the top of the bell, so that you will have a square. The horns of the abacus must have to project beyond the greatest width of the capital, i.e., sevenths of the top of the bell, so that the projection of each horn. The trunk of the column must be as broad as it is high. I leave the ornament, to the taste of the sculptors."

This last sentence shows that Leonardo was more concerned with proportion than niceties of modelling. Through his sketches he displays a contempt for all the small details of architecture, and is concerned to portray certain aspects as quickly and realistically as possible without directing attention to his own draughtsmanship.

But one cannot look at the note-books without getting a feeling of disappointment that, while the promise was so great, so little remains which can be regarded as a definite contribution to the theory of architecture. If only it had been possible for Leonardo to relate his ideas to the mechanical element of building, and to call attention upon its æsthetic aspects, the pictures of the "Last Supper" and "Mona Lisa" would not have been so entitled to fame. It is not always recognised, however, that the character of Leonardo there was something of the





## TWO DUTCH LUTHERAN CHURCHES.

By R. RANDAL PHILLIPS.

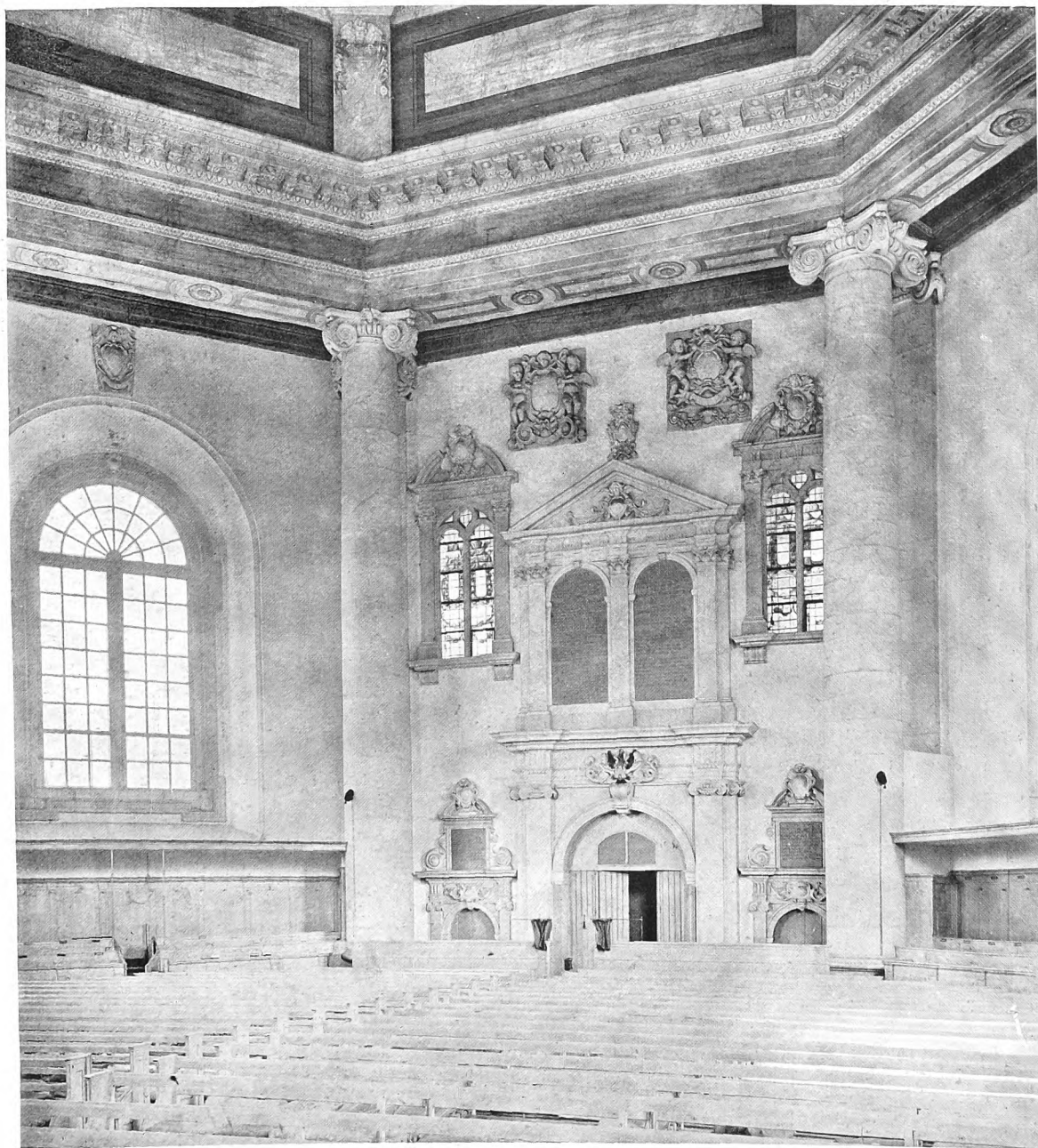
*With Photographs specially taken for "The Architectural Review," including Plates XII, XIII, and XIV.*

CONSIDERING what the Dutch suffered at the hands of the Spaniards, it is only natural that there should have been a revulsion from everything associated with the latter, forms of religion more than all else; hence the tenets of the Reformation, which had found a warm welcome on the soil of Holland, were taken up with engrossing ardour after the Dutch had finally thrown off the Spanish yoke. Then, all that stood in the way of reform was swept aside with almost savage zeal, and the same Lutheran spirit, tempered and rendered prosaic, has continued to the present day. We in England know well how mediæval churches were handled in the eighteenth century, when a dull smugness had settled upon the Church, and we are equally familiar with the fervour of the Revival of the following century, which meant remaking the old, the crumbling, and losing every particle of interest in the process. A similar record, commenced earlier than our own and not embracing a mediæval revival, may be found in Holland; with the result that we are confronted by splendid old fabrics so mauled and whitewashed, so disfigured by con-

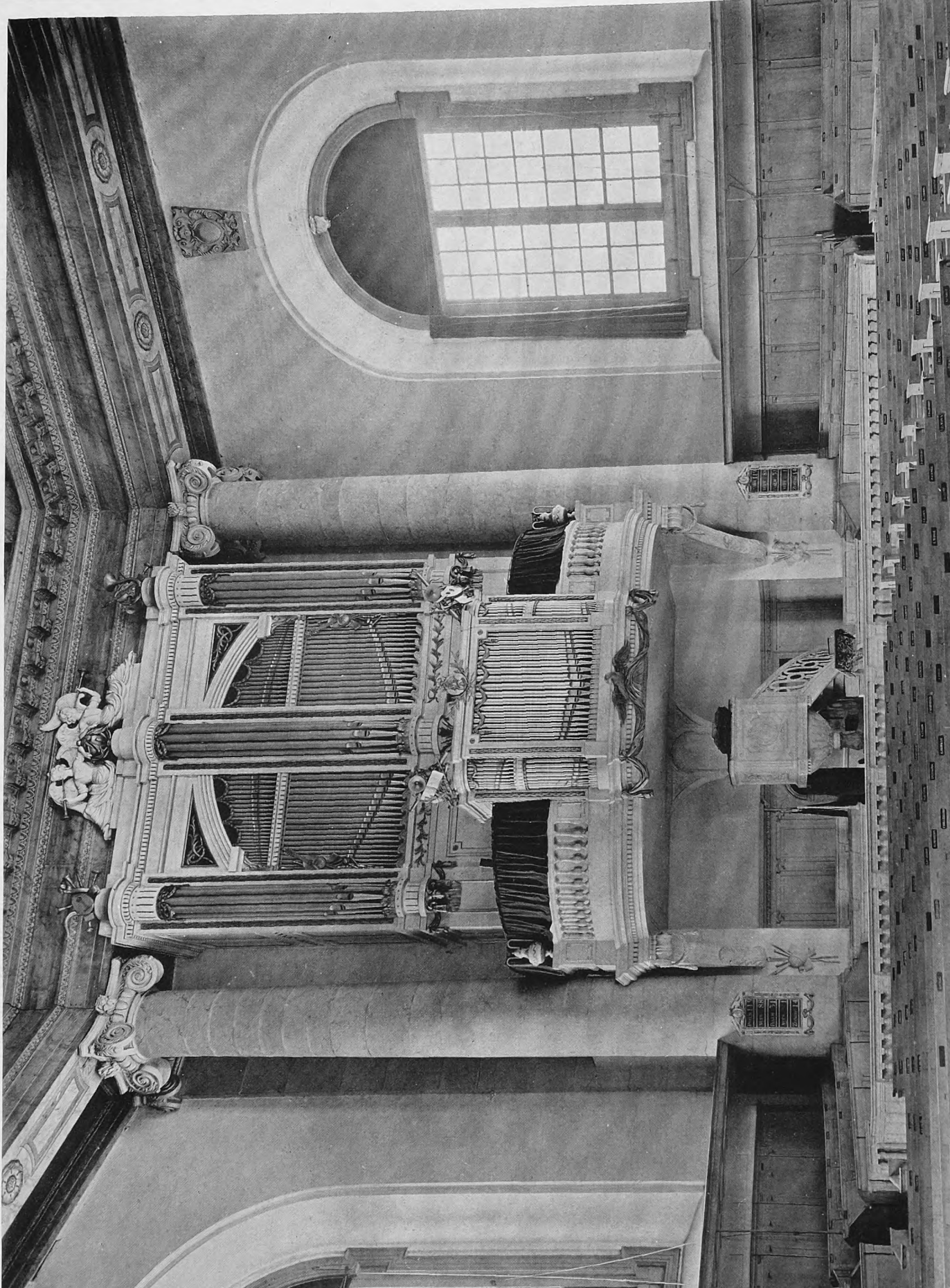
cretions of later years, that they stand to-day a pitiful sight—their altars covered up, their choirs and naves dissociated, their floors bespattered with pews in total disregard of the architectural lines of the interior. The Groote Kerk at Dordrecht, for example, is a mournful relic of what must once have been a magnificent church. We gaze up at its Gothic tower, to find it plastered with incongruous Renaissance additions, enclosing a large clock; through a Rococo brass screen we peer at the bleak and unhonoured altar, at the choir, discarded and empty, and we turn round to see the nave filled with pews ranged like a lazy crowd towards the pulpit, while sheer barrenness is the sole effect permitted to the arcades and the walls. So, too, the interior of the Groote Kerk at Haarlem gives one the impression of past glory. One must not then go into the Gothic churches of Holland expecting to find mediæval work preserved unscathed.

The Dutch are mainly a Protestant nation, though it is as well to remember that there are one-and-three-quarter millions of Catholics in the country, and for a characteristic example of Dutch Reformed architecture it is necessary to seek out a Lutheran church. Two notable examples are shown by the accompanying illustrations—the Oost Kerk at Middelburg and the Nieuwe Kerk at Amsterdam—the one an octagon, the other a round church. In point of date, a hundred and seventy years lies between them, the Oost Kerk having been erected in 1656 and the Nieuwe Kerk in 1826.

Turning first to the Oost Kerk at Middelburg, what immediately strikes one is its resemblance to the work of Wren. We think of Pembroke College Chapel at Cambridge, the Sheldonian Theatre at Oxford, and many a City church: there are the familiar windows with their projections at the corners and at the springing, there is the same broad treatment of pilasters, there is the same bold cornice, and the form of the dome and lantern is very much in the manner of Wren; while the fat swags and the cherubs' heads help to complete the illusion. It is only when we recall the date of this church—"Anno 1656" appears on the small doorways on either side of the main entrance—that we see that it is Wren's work which is in the Dutch style, and not the Dutch work in Wren's. So far as we know, there is but one journey abroad that Wren

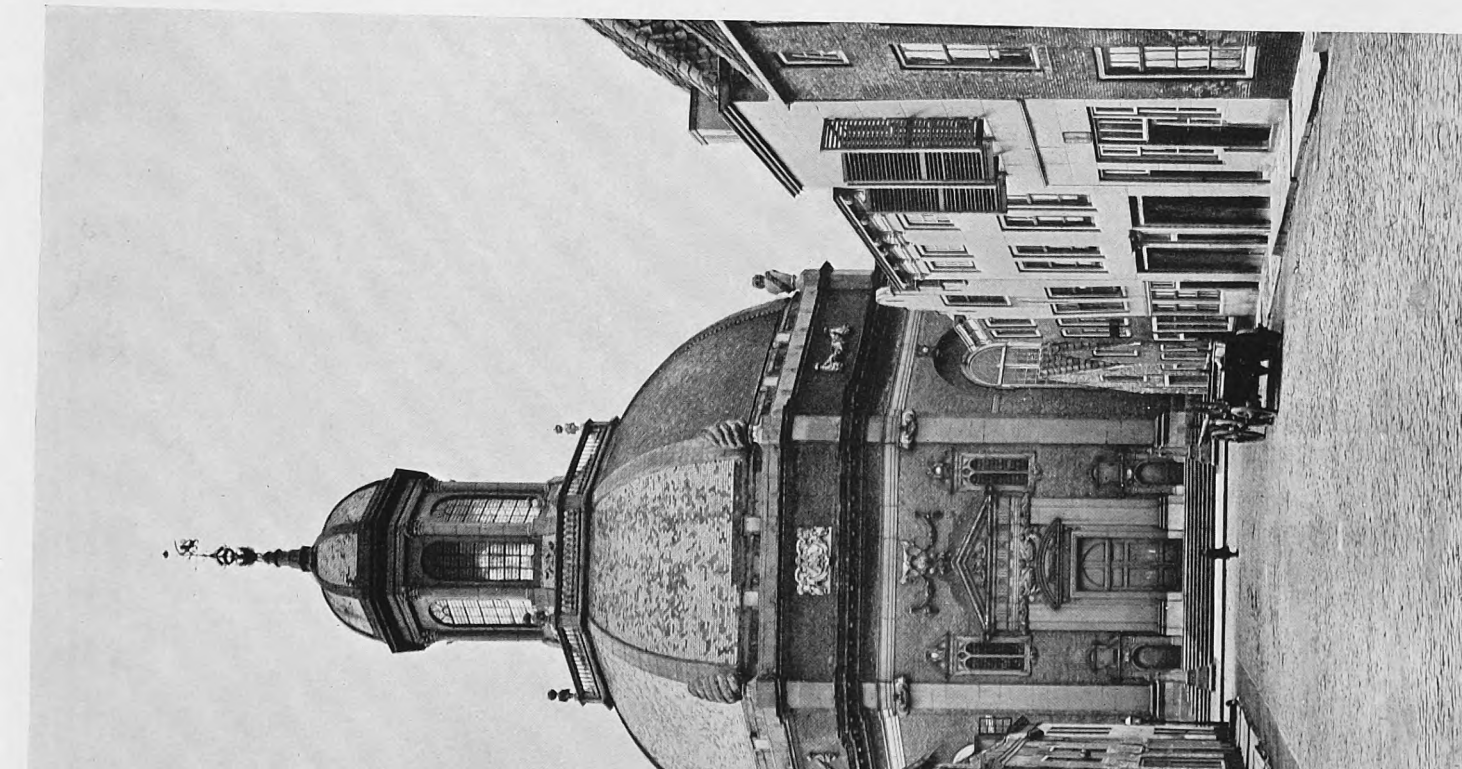
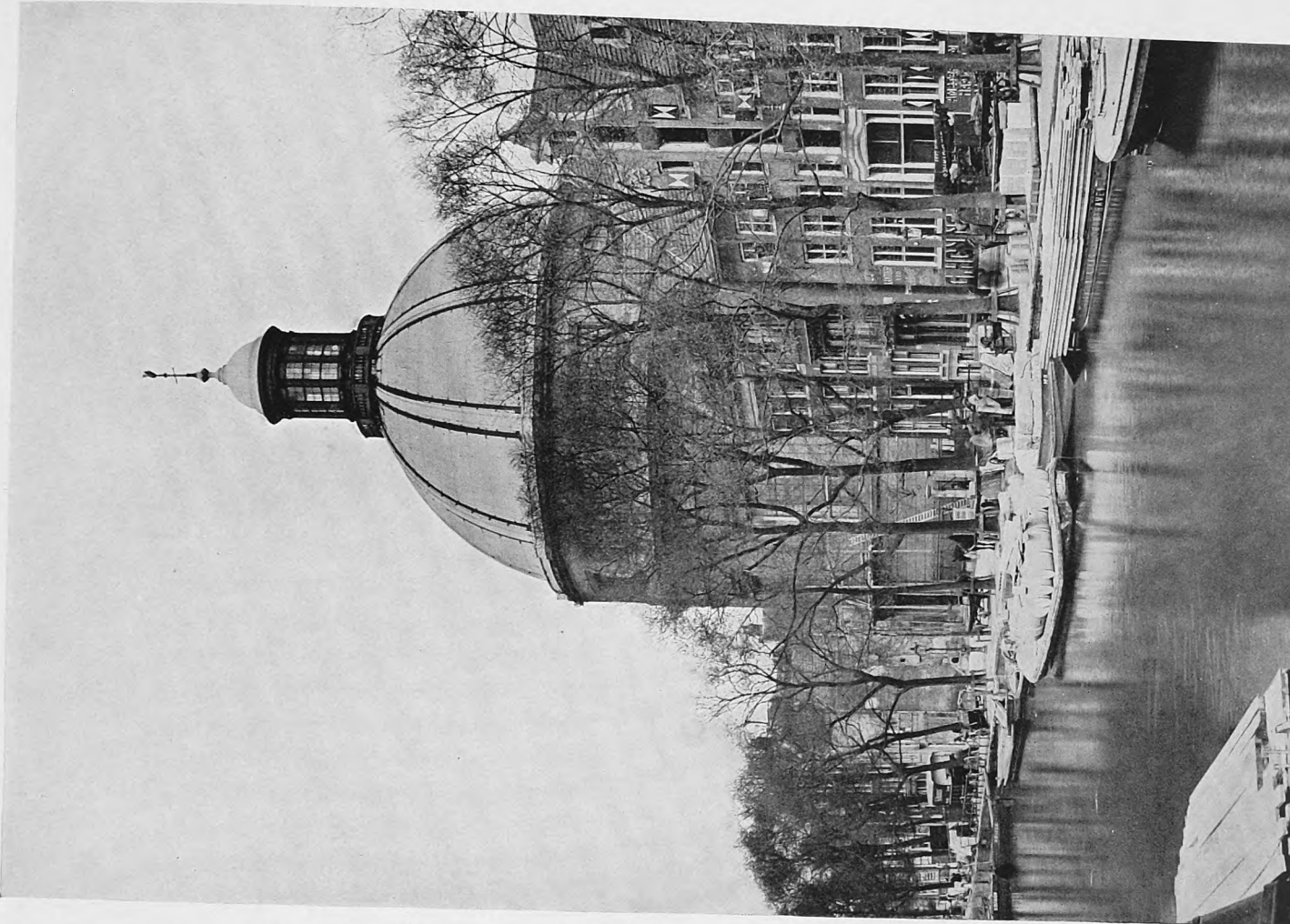


OOST KERK, MIDDELBURG: VIEW LOOKING ACROSS TOWARDS MAIN ENTRANCE.

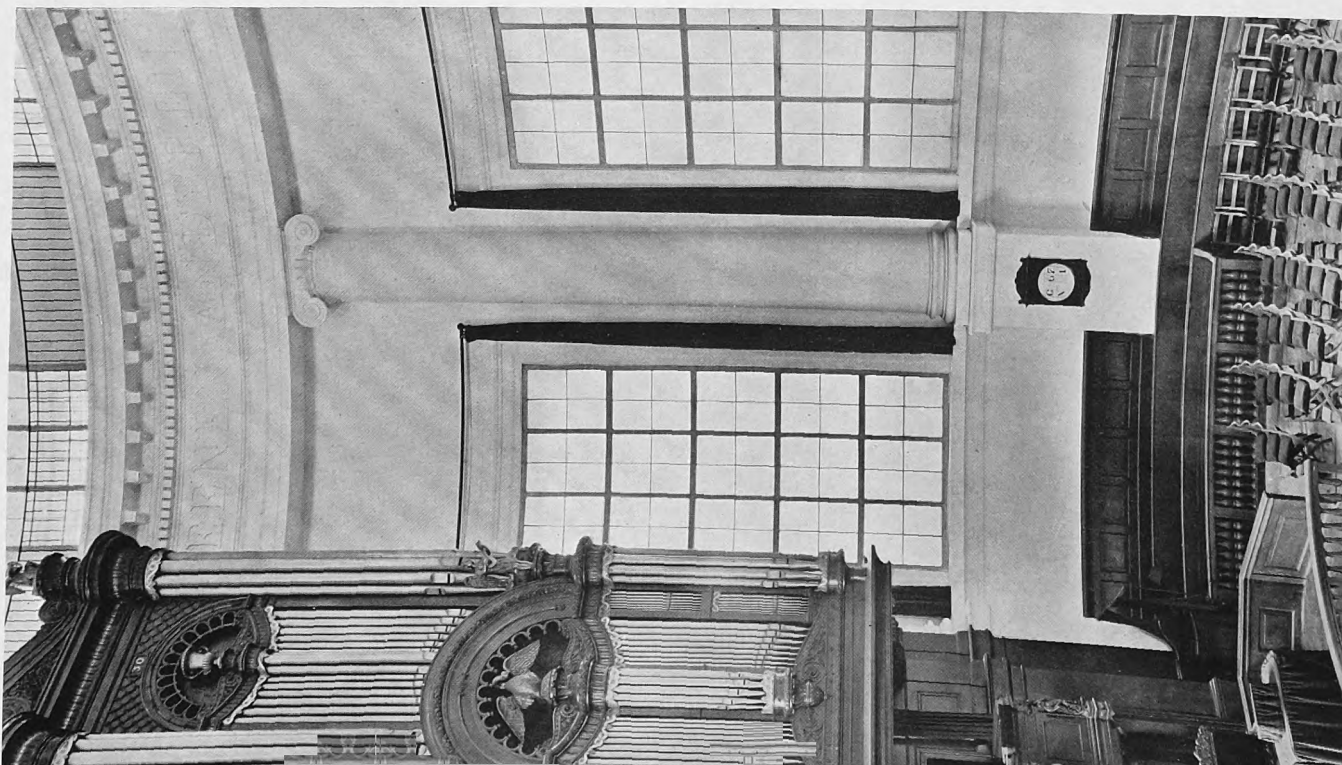
















made, the six months' stay in Paris; but he was in close touch with the Court of William the Third, and there is every probability that he derived a great deal of inspiration through that source; and when it is borne in mind that Grinling Gibbons was a Dutchman, the resemblance between the carved ornament on Wren's buildings and on contemporary work in Holland—such as this church at Middelburg—is clearly explainable.

The exterior of the Oost Kerk has rather a Brobdingnagian appearance. It is too squat; it looks as though it had been partly buried, or else that the lantern had been fashioned, by mistake, too big. Within the church, however, this sense of disproportion disappears. The woodwork, it may be mentioned, is extensively painted to resemble marble (as Wren did in the Sheldonian Theatre), the pulpit and the organ being included in this treatment. The organ was erected in 1779, and shows the later French influence, the gilt musical trophies and terminals, and the two stalwart angels blowing trumpets on top of the central group of pipes, being quite gay in comparison with the plain sober treatment of the rest. Conspicuously absent indeed in this church is the "dim religious" feeling;



OOST KERK, MIDDELBURG: CARVED STONE SWAG BELOW

the Lutheran service has no call for it, and though he was I have not been able to discover—has to the fact, the primary needs being plenty of modulation within sight and sound of the pious reader from the Bible. All suggestion of mystery is taboo: the church is a meeting-house, and here religion can be taken comfortably, the m



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OOST KERK, MIDDELBURG: SILVER FONT.

below one of the large windows (see preceding page), in other places assuming a macabre character, as in festoons of such fearsome things as skulls and bones and hour-glasses, or, again, in the forlorn skeleton that fills the curved tympanum of the main entrance doorway.

Two most interesting details of the interior are the brass lectern and the little silver font, both of which have sockets that fit into the wooden rail that runs across the church in front of the pulpit. The former has the crowned eagle and the castle—presumably the arms of Middelburg—as central motive, and is a fine piece of craftsmanship; the font is also well fashioned, but rather ragged in outline: it is inscribed with the date 1797.

The other church here illustrated, the Nieuwe Kerk at Amsterdam, be-

longs to the first quarter of the nineteenth century, having been erected on the site of a former Lutheran church which was destroyed by fire. Its exterior is rendered noteworthy by reason of the suave outline of the copper-covered dome, set upon a fine drum-wall, and crowned by a well-proportioned cupola. The interior is finished entirely in white plaster. A range of stately columns having Ionic capitals extends all around, tall windows occupying the space between some of them, while on the side opposite the organ (which is dated 1830) two tiers of galleries are arranged; the entablature including a deep frieze bearing a scriptural quotation in Dutch, in good Roman letters, which latter, however, being in shallow relief and white like the ground, are only faintly discernible. Over the cornice runs a light balustrade, perfectly plain and very graceful in effect, and above rises the coffered dome, a crowning feature of great dignity.

This church is not so full of interest as the Oost Kerk at Middelburg, but merits attention as a building displaying considerable architectural merit, both within and without. It is built at one end of the Heeren Gracht—the chief of the series of waterways that extend in concentric rings around the centre of Amsterdam—and, though rather shut in by other buildings, forms a conspicuous object from many points of view, the line of its dome being especially pleasing. A model of the dome, to a large scale, may be seen in the Rijks Museum.

The general character of the interior shows at once the change from the typical Dutch work. Here we have another example of that classical fashion which was so widespread in the first quarter of the nineteenth century, though in this case infused with the local tradition to some degree, as the balusters serve to indicate; while the organ case, still later in feeling, presages the architectural debacle that was soon to follow.



OOST KERK, MIDDELBURG: BRASS READING DESK.



# OLD ENGLISH ALMSHOUSES—I.

By SIDNEY HEATH.

THE custom of erecting special houses for the reception of the sick, infirm, old, and needy is nearly as old as the introduction of Christianity, and this quite apart from the hospitals and poor-houses of the Jews and other Eastern nations. There is an abundance of evidence to show that the earliest almshouses were instituted by the Church, and those in attendance on the inmates were drawn almost exclusively from monastic and conventual houses. The rules of conduct drawn up for the regulation of hospitals were essentially monastic in character, and the special office of "Eleemosynarius," or Almoner, which at first was given to one who distributed alms, became in due course the title of the Warden or Master. The *hospitium* of the monastery was the forerunner of the detached and quasi-monastic almshouse, and in early days the hospital was a guest-house, an infirmary, and a religious house under one roof. In later days, when these retreats were erected mainly for the poor and the aged, they were given various appellations, as "Maison Dieu," "Bede-House," "God's House," as well as the more general designations of "Hospital" and "Almshouse," between which two last there is a slight distinction, for whereas the Almshouse usually consists of a set of buildings quite independent of each other, the Hospital is entered by a common gateway, and possesses one or more rooms common to the little community. The two systems, which may be termed the "collegiate" and the "cottage" systems, may be seen side by side at the famous episcopal foundation of St. Cross, near Winchester, where we have the "collegiate" system in the hospital founded by de Blois, and the "cottage" arrangement in the "Almshouses of Noble Poverty," a later benefaction of Cardinal Beaufort. Although these two charities have now been amalgamated

for administrative purposes, they are quite separate institutions. Almshouses and hospitals were always chapels, and the two forms of charity were developed chronously.

In addition to houses founded for pilgrims, the aged, we find that the earliest institutions were for the relief of lepers. The sites of some of these are indicated by the word "spital" (hospital), as in Spitalfields, and Spitalgate; while another common place-name is Burton Lazars (Burton of the Leicestershire). Contemporary representations can be seen on the hospital seals of Sherburn (Durham) and of the lazaret-house that once stood in Milford Harbledown, founded at least ten years before the Crusade, makes it clear that, however much they spread the disease over Europe, the Crusaders did not introduce it into this country, as is sometimes stated.

So late as the reign of Edward VI large nunneries were still in England, and in Ed. 6, c. 3, directions for carrying the poor to the places where they were "provided always that all leprous and poor bed-ridden may, at their liberty, remain and continue in the appointed for lepers, as they now be in."

Occasionally one finds the term "hospital" applied to a charitable institution that was mainly educational, as Heriot's Hospital, Edinburgh; Christ's Hospital, London (now removed to West Horsham); and Chetham Hospital at Manchester. Similarly the word "college" was sometimes used, as Cure's College at Sackville College, Bromley College, and Morden



"The Bede-House" was essentially a house of prayer, and only incidentally an almshouse. The word "bede" means "prayer": thus the bede-house was a "house of prayer," as the bede-men were "men of prayer." The name became transferred to the small globular bodies used for "telling beads," or counting prayers.

Although the architect will quickly realise that the majority of these foundations were planned and built as almshouses, we

There is no doubt that both the exteriors and the interiors of these old houses are of great suggestive value as regards the grouping of parts and general planning, while all of them are interesting examples of their various architectural periods.

An examination of the plans of the sixteenth- and seventeenth-century foundations shows that the component parts of nearly all of them consist of an audit room, a suite of living-rooms for the warden, an infirmary for the sick, a set of living-rooms



THE BEDE HOUSE, LYDDINGTON.

have many interesting examples of buildings erected for quite different purposes being adapted for the housing of the poor. This was particularly the case after the Reformation had swept away the monastic infirmaries, which had been the mainstay of the poor in times of poverty and distress.

It was at this time that Thomas Sutton became possessed of the old home of the Carthusians (Charterhouse), which he re-endowed as Sutton's Hospital. St. Peter's Hospital, Bristol; Leicester's Hospital, Warwick; and the Bede-House, Lyddington, are a few examples of that benevolence which began to show itself, both in the great city companies and in private individuals, under the settled government of the Tudors and the great encouragement they gave to trade.

for the inmates, and a chapel. In early types the chapel adjoins the hall, from which it is separated by nothing more substantial than an open screen, an arrangement taken in its entirety from the old monastic infirmary. The idea of this plan was to allow the infirm and bed-ridden inmates to hear the recital of the Church services while lying in their cubicles, placed on each side of the hall, the whole being contained under one roof. This plan is found with existing hospitals at Chichester, Higham Ferrers, Stamford, Wells, and Glastonbury. The best remaining example is that at Chichester, where the hospital was built and endowed *circa* 1229 for the maintenance of a warden, chaplain, and thirteen poor persons. The hall is divided from the chapel by a good Decorated screen



THE BEDE HOUSE, LYDDINGTON.

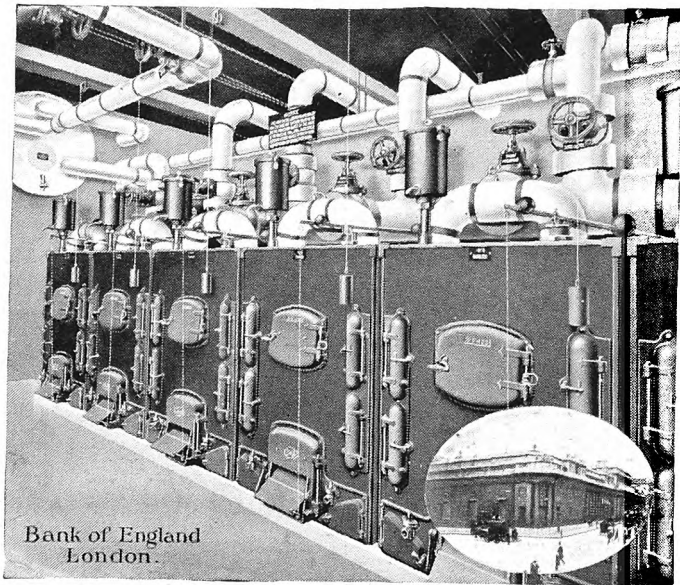


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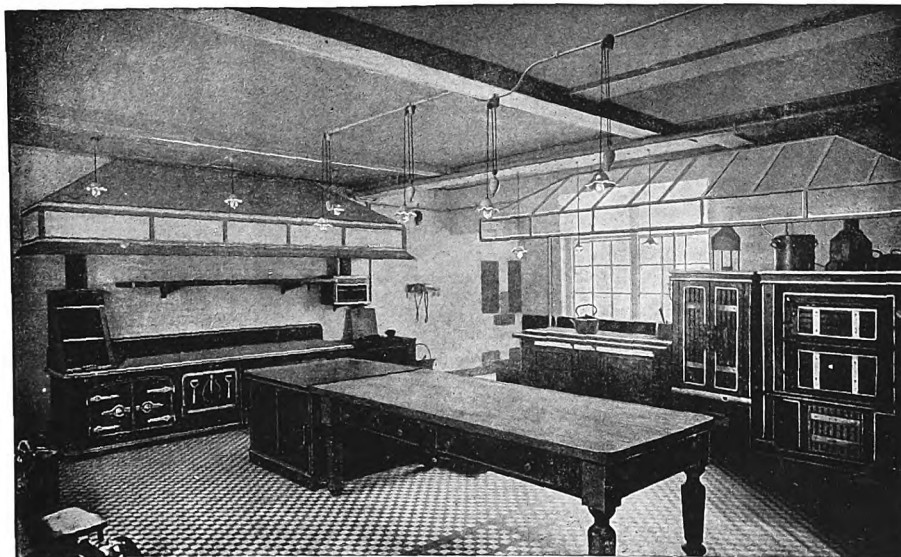
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with later additions, and is of four bays, with a fine timber roof extending in a single span over the whole building. The hall was originally divided into a species of nave and aisles by the wooden pillars that supported the roof, but in 1860 the aisles were fitted with small cabins or cubicles for the inmates. The chapel is almost entirely of the Geometric-Decorated period, and all the woodwork is of the same date. The piscina is canopied, with trefoil-headed tracery in the arch, and over the sedilia is some very beautiful cusped tracery. The stalls and misericords are also worth noting.

Another form of building is that in which the dwelling-rooms are under one roof, but the chapel, although contiguous to them, is a separate building, as was the case with St. John's Hospital, Northampton. After a long period of neglect this building was acquired by the Roman Catholics, for whom it was consecrated by Cardinal Manning. Another variety of plan, and one very suitable for large foundations, is that in which the chapel is connected with the main wings by an ambulatory or cloister. Of this type we have many examples, including the famous Hospital of St. Cross at Winchester. Others, equally good but smaller, are at Ewelme, Oxfordshire, and Cobham, Kent; and with them may be grouped, for the purposes of classification, the quadrangular buildings at Croydon (Whitgift), Warwick (Leicester's), Bray (Jesus), and Rothwell (Jesus), among many others. The Hospital of St. Cross, and the much threatened Whitgift Charity at Croydon, are well-known buildings that call for no detailed description here. The Rothwell almshouse is not so well known. It was founded in 1591 by Owen Ragdale, a schoolmaster, and the buildings enclose a small quadrangular court, entered by a picturesque little gateway. In addition to free lodging, keep, and clothing, each inmate has a small garden, an adjoining orchard being the common property of the brethren. An additional benefit is a



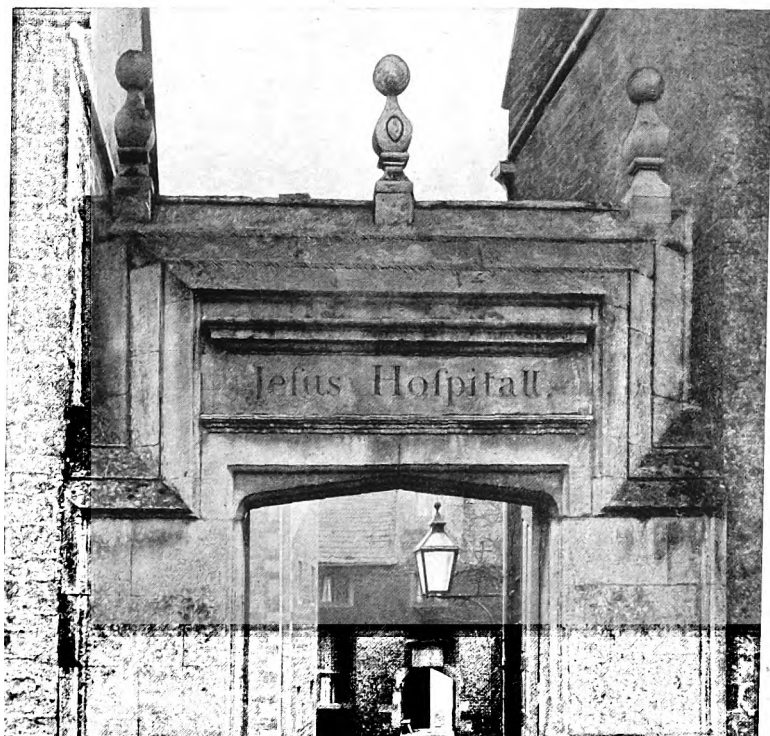
GATEWAY: ABBOT BEERE'S ALMSHOUSE, GLASTON

sum of ten shillings a week for each inmate. In these gifts the old schoolmaster asked that those who received them would "have a special care and regard that the house of Rothwell Church, and the epitaphs, superscriptions, pavements, and other things therewith annexed, should be whole, safe, bright, and clean." Rothwell, it may be noted, is near Kettering, in Northamptonshire.

At the old hospitals at Sherburn, Durham (once a leper-house), and at Greatham in the same county, the gateway is not connected in any way with the main building. A similar arrangement found also at the ancient leper-house of St. Tholomew at Sandwich, where the little Early English gateway stands isolated in the middle of a public square, the various dwellings of the almsfolk being placed around it. This gateway was well restored by Sir Gilbert Scott, who thought highly of it.

Jesus Hospital at Bray was founded in 1609 by Thomas Goddard, and the institution is controlled by the Corporation of Fishmongers, pursuant to the will of the founder. The gateway of the building from the quadrangle formed the background of Fred Walker's picture, "The Hospital Refuge," now in the Tate Gallery.

Sackville College, East Grinstead, is a singularly good example of a quadrangular almshouse (see illustration on p. 41). It was built in 1619 with money bequeathed by the second Earl of Dorset. The buildings were somewhat extensively restored by Butterfield, who, however, retained





the remarkable little building of Ford's Hospital, Coventry, a town which has another interesting piece of building in the Bablake Hospital, founded by Thomas Bond in 1509, and connected, through a later benefaction, with the Bablake School for Boys, founded in the reign of Elizabeth.

The little chapels attached to hospitals and almshouses are worthy of more attention at the hands of the ecclesiologist than they have yet received. As they were generally spared during the Reformation and other periods of unrest, many of them are extremely rich in pre-Reformation fittings and furniture, while the old stone altars may be seen in the chapels attached to hospitals at Ripon, Stamford, Greatham, Glastonbury, and Salisbury.

A variety of the quadrangular plan, with the fourth side either left open, or shut off by a wall, is found in almshouses at Temple Balsall, Lyford, and Heytesbury, among others.

The finest entrance gateways are at St. Cross and St. John's Hospitals, Winchester; Jesus Hospital, Rothwell; St. John's Hospital, Canterbury; and Abbot Beere's almshouse at Glastonbury. This last was founded in 1512 by Richard Beere, last abbot but one of Glastonbury. The gateway is a massive piece of building, exhibiting above the doorway arch a deeply-carved panel displaying a Tudor rose and a cap encircled by a crown. The heraldic animals supporting the charge have become much defaced (see illustration on preceding page).

Of what may be termed "converted" almshouses, i.e., those built originally for other uses, we have several interesting examples, including the quite unrestored building at Lyddington, in Rutland (see page 42). This was originally a palace of the Bishops of Lincoln, the present buildings having been erected by Bishop John Russell in 1480-96. In 1602 it was converted into Jesus Hospital, for the reception of a warden, twelve poor men, and two poor women. The original great hall is intact, with a fine oak-panelled ceiling, a deep oriel, and a large open fireplace. The ceiling has a deep cornice with a richly-moulded tracery in oak, while portions of the old glass in the windows display various episcopal arms, crests, and badges. Below the hall are the remains of the old kitchen, buttery, and other domestic offices. On the north side is a delightful cloistered walk, the lean-to roof of which is supported on massive uprights of oak, while the mouldings of the windows and doorways are remarkably well preserved.

Another interesting example of a converted almshouse is St. Peter's Hospital at Bristol (illustrated on p. 161 of THE ARCHITECTURAL REVIEW for September 1911). This was originally a private mansion, erected about the close of the twelfth century, and largely rebuilt in 1612 by Robert Aldworth, a wealthy merchant. A portion of the churchyard front may well be part of the original house. After Aldworth's death the building was in the occupation of various families, and when Evelyn visited it he found it in use as a sugar-house. In 1696 it was a mint, but two years later the coining of money out of London was prohibited as being an infringement of the King's prerogative. On ceasing to be a mint the building

passed to its present owners, then known as the Corporation of the Poor, when the beautiful Jacobean room fitted up by Aldworth was used by the Guardians for their Board Room, since which time it has been used continuously for that purpose. The very elaborate chimneypiece in the room is a curious mixture of late Gothic and Jacobean ornament, the upper portion no doubt added on to the older Gothic base during the Jacobean renovation.

(To be concluded.)

## NORMAN SHAW MEMORIAL.

UNDER the ægis of an influential committee, a medallion to the late Mr. Norman Shaw has been placed on the Embankment façade of New Scotland Yard, immediately below the central balcony at third-floor level. A portrait head of Mr. Shaw, to the scale of a 10 ft. figure, occupies the centre, and an oak wreath surrounds it, enclosing the inscription: "Richard Norman Shaw, Architect, 1831-1912." The medallion was designed by Professor W. R. Lethaby, and modelled by Mr. Hamo Thornycroft, R.A. It was unveiled on July 13th by the Earl of Plymouth, who said that Norman Shaw not only had the genius of invention, the instinct for true proportion, and the feeling of dignity in architecture, but there was something more easily felt than described in his work, and that was the refinement which it never lost, however simple and however plain the design might be. It showed the broad and cultivated mind directing the hand of the artist. He thought the London County Council were wise and fortunate in obtaining the assistance of Mr. Norman Shaw during the latter years of his life as their adviser in the work they were doing.



NORMAN SHAW MEMORIAL ON NEW SCOTLAND YARD.  
Designed by Professor W. R. Lethaby. Modelled by Hamo Thornycroft, R.A.





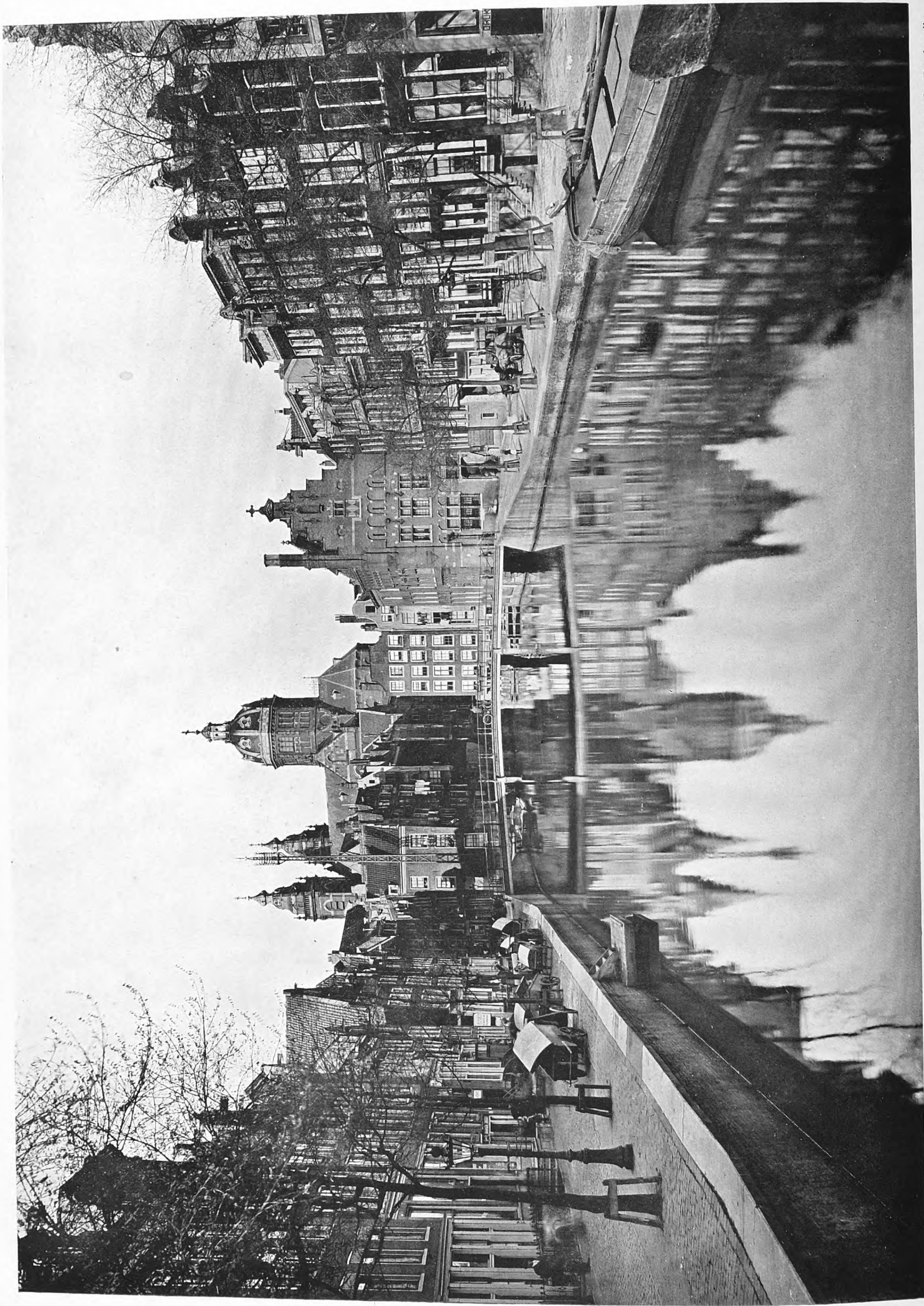


Photo: "Arch. Review."

THE OUDEZIJDS VOORBURG WAL, AMSTERDAM.

Plate I September 1914.

# OLD AMSTERDAM.

*With Photographs specially taken for "The Architectural Review," including Plates I and II.*

THERE are some cities in connection with which the bare suggestion of the term "modern" seems inappropriate.

We have a fixed idea that their glory belongs to the past, and that the fact of men and women still living and working in them cannot have any significant effect on their record. They belong to periods which the history books have made familiar, and the mere notion that modern history has also its claim to be represented seems at first sight almost sacrilegious. But cities are not relics that can be preserved like museum specimens. Humanity has to live afresh, and inevitably will claim space for its own activities, which, whether they be greater or smaller than those of the nation's most cherished attainments, clamour insistently for expression.

The remembrance of the sublime achievements of the ancient Greeks has made us think of Athens, first and foremost, as a precious gem created before the Christian era. But there is a modern Athens as well as an ancient Athens. So, so, there is a modern Rome read about the city whose immortal renown stands revealed in the labours of archaeologists. And similarly one might deduce other ancient cities which have witnessed the rise and growth of the modern spirit. It is true that in certain places, as the towns of Northern Africa, civilisation seems to have stood time, the manner of life being much the same to-day as was hundreds of years ago—towns where one sees the market place alive with scenes that all the times of Abraham: wherever Western progress has gained a hold all these things must necessarily change. Whether the change be for the better or for the worse is no particular matter for present consideration. It is sufficient to note the fact. More often than not, it must be admitted, modern developments have been a poor substitute for the utility and the interest they have destroyed. Some cities have merely lost their old character. London, for instance, though it contains buildings and fragments of buildings which go back to Norman and even Saxon days, is essentially modern, for in Paris the old houses have to be sought for in nooks and corners. There are, however, a certain number of cities which

certain romantic glamour. Tucked away in a corner of the Zuider Zee, the city is immensely attractive. Proached by water, the mass of tall houses, the turrets, towers, and spires shooting up at many points constituting a striking picture. The approach by water is quite another matter, for, though one is not confronted with a depressing spectacle of backyards so characteristic of English towns, the evidences of modern commerce are too frequent to be pleasant.

In tracing the history and development of Amsterdam we have first to deal with what was but a little fishing town on a salt marsh. Early in the thirteenth century the Duke of Amstel, Gysbrecht II, built a castle here, and

also a dam across the IJ, which twofold advantage furnishes us with the origin of the city's name. Amsterdam proceeded to grow, and in the following century had attained to some importance. The development which it underwent throughout the fifteenth century received due impetus when the Emperor Maximilian I. accorded to the city the privilege of using the Imperial Crown as the crest of its armorial bearings. In the sixteenth century, when Antwerp had been ruined by the Spanish, that the great opportunity was offered to Amsterdam. All the fruits of vast commercial enterprise were now possible to the great development which took place are well represented by the growth of the city, which was nearly doubled during the last decade of the sixteenth century. Still greater success was to follow, and the conclusion of peace in



THE NIEUWEZIJDS VOORBURG WAL.

the establishment of the Dutch East India Company, their supreme expression in Amsterdam becoming the mercantile city in Europe. Years of prosperity followed, the zenith had been reached, and in the eighteenth century a decline became apparent, the war with England in 1795 being a large contributory factor. Then came the end of the old high position. By 1806 the Dutch Republic had been dissolved, and Amsterdam became the seat of the brother, Louis, whom Napoleon had set



With its base to the River Ij that runs across North Holland, the city is practically semicircular on plan. The River Amstel almost bifurcates it, while a series of main canals extend around in the form of polygonal crescents. These canals, known as grachts, are intersected by smaller canals, making scores of rectangular islands which are crossed by little bridges of stone and brick; the whole plan of the city having thus the appearance of a spider's web. The principal grachts extend around the very centre of the city, known as the Dam. They are the Prinsengracht, the Keizersgracht, the Heerengracht, and the Singel. Originally there was a semicircular fosse around the city, and this was regularly fortified, but the ramparts have been pulled down and replaced by gardens and houses, and only one gateway, the Muiderpoort, remains. The inner canals mark the line of the city walls and moat at different periods, while the outermost canal, the Singelgracht, or girdle canal, marks the boundary of Amsterdam at the end of the seventeenth century.

The Keizersgracht is the finest of all the waterways, being no less than 150 ft. wide, with a broad quay on either side flanked by a range of stately façades. Here, indeed, may be found the best houses in the city, many of them preserving intact the bulk of their old features, though the exigencies of modern life have resulted in certain alterations which detract from the ancient appearance of the houses. In general they exhibit a type of work which became familiar in England under Wren and his successors, the elements of Georgian architecture being all here represented. While referring to this gracht it is interesting to note the following reference in the diary of John Evelyn. Though written at the end of the

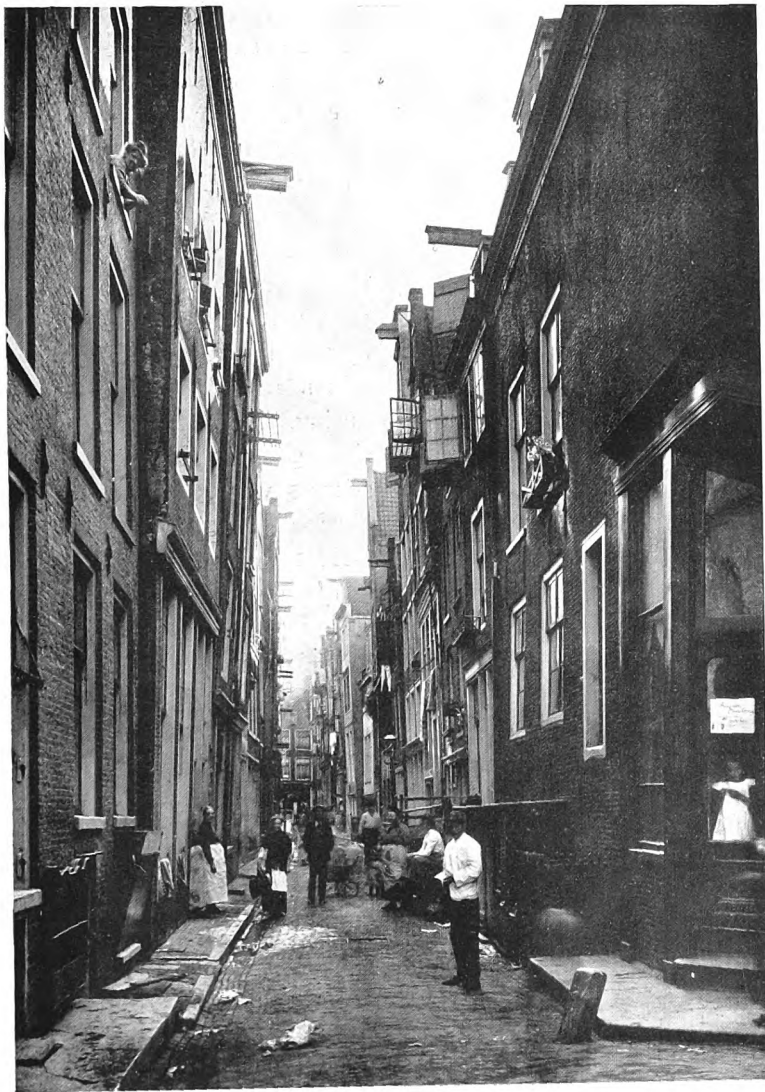
seventeenth century, it is very true of Amsterdam to-day. He says: "The Keisers Graft, or Emperors Streete, appears a citty in a wood through the goodly ranges of the stately lime-trees planted before each man's doore, and at the margent of that goodly aquæ-duct, or river, so curiously wharfed with clin-cars (a kind of white sun-bak'd brick), and of which the spacious streetes on either side are paved. This part of Amsterdam is gained upon the maine Sea, supported by piles at an im'ense charge. Prodigious it is to consider the multitude of vessels

which continually ride before this Citty, which is certainly the most busie concourse of mortalls now upon the whole earth, and the most addicted to Commerce."

Though it has played such a stirring part in the history of Holland, Amsterdam is strangely different from those other cities, Hoorn, Enkhuizen, Monnikendam, whose streets, once so noisy with the bustle of importance, are now so empty and still. The cosmopolitanism of Europe has embraced Holland; so in the streets of the capital one sees the shops that are familiar in Paris, in London, in Vienna, in Berlin. Much could be written on the modern aspect of Amsterdam, but our present consideration is not with the twentieth century, but with the sixteenth, seventeenth, and eighteenth. Buildings dating from those past years are found all over the city, particularly on the eastern side, in the quarter which is largely occupied by the Jews. Here may be seen the ancient façades of houses depicted on many a Dutch canvas, and redolent of days when merchants lived over their shops, and carried on their barter and exchange on the quays of the canals. It is of course the aspect of these waterways, fronted by houses, that gives to Amsterdam such an individual character. Mr. E. V. Lucas, to whose facile pen we are indebted for so many a delightful volume, gives a most entertaining description of the grachts and of the other characteristic features of the city, in his book "A Wanderer in Holland." The following excerpt may be permitted: "In the main Amsterdam is a city of trade, of hurrying business men, of ceaseless clanging tram-cars and crowded streets; but on the Keizersgracht and the Heerengracht you are always certain to find the old essential Dutch gravity and peace. No tide moves the sullen waters of these canals, which are lined with trees that in spring form before the narrow, dark, discreet houses the most delicate green tracery imaginable; and in summer screen them altogether. These houses are for the



ENTRANCE TO THE BURGERWEESHUIS, OR MUNICIPAL ORPHANAGE, KALVERSTRAAT (DATED 1581).

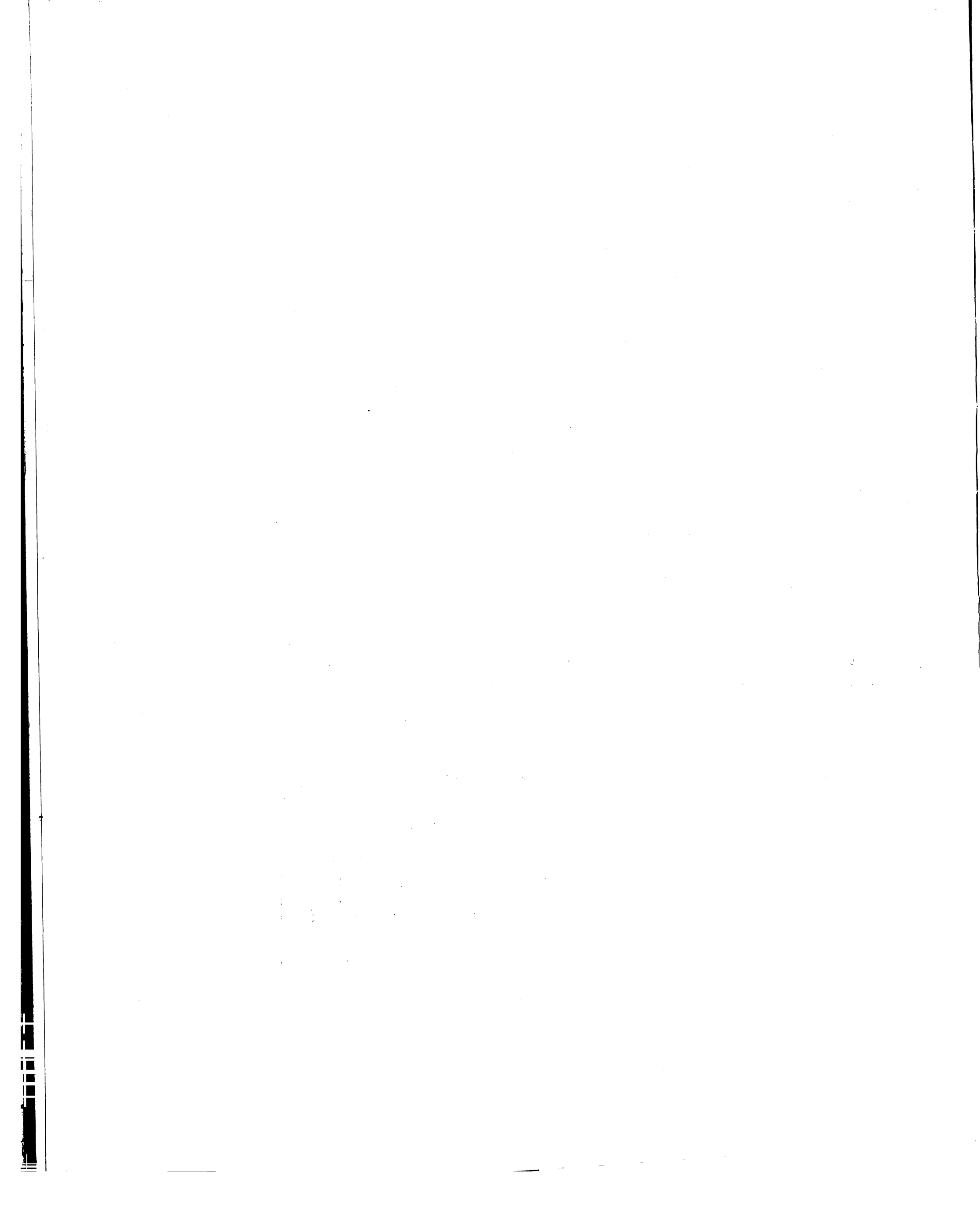


OUDE NIEUWSTRAAT.

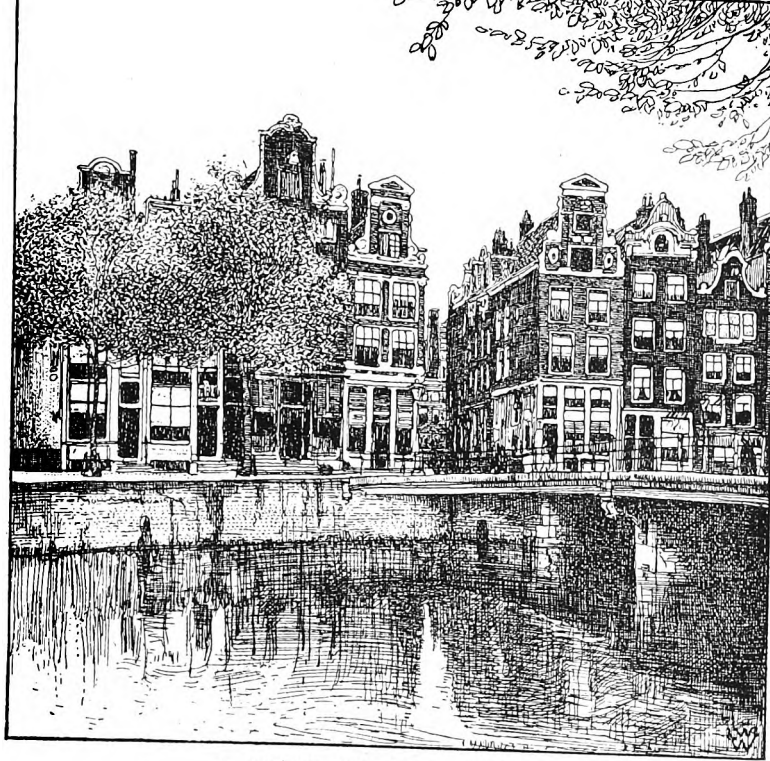


THE STROO MARKT, WITH LATE SEVENTEENTH-CENTURY HOUSES.

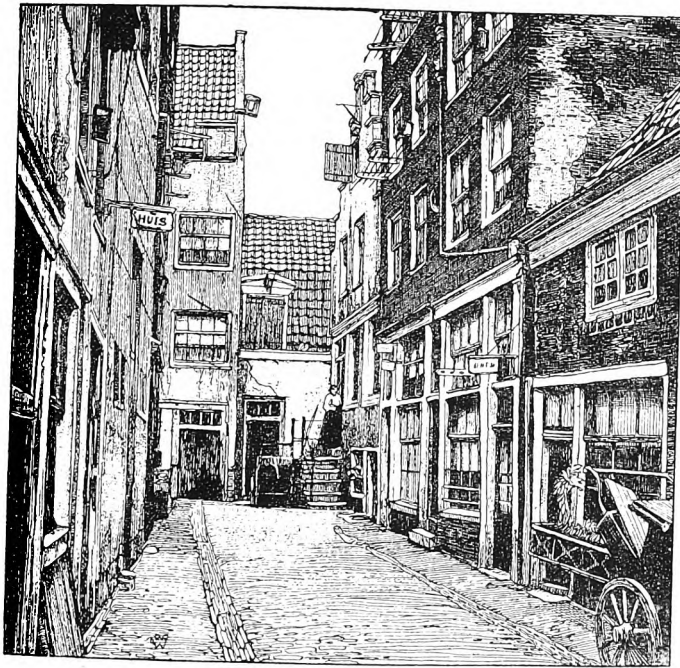








A VIEW ON THE SINGEL.



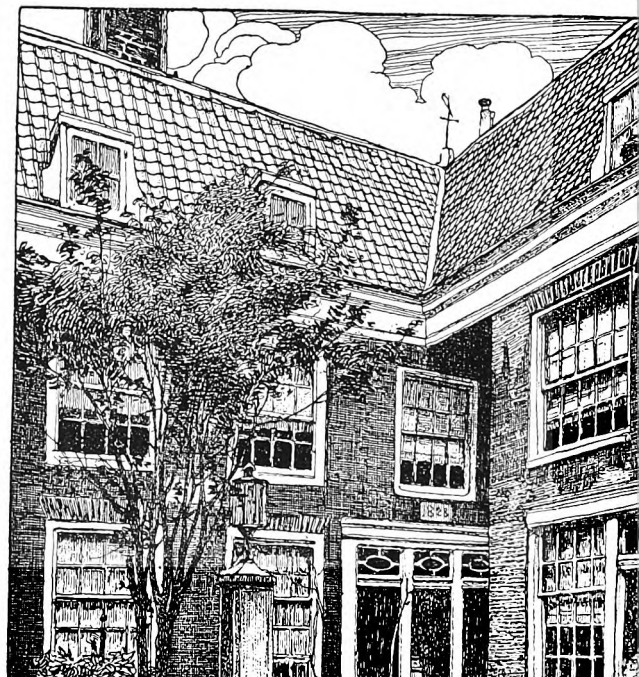
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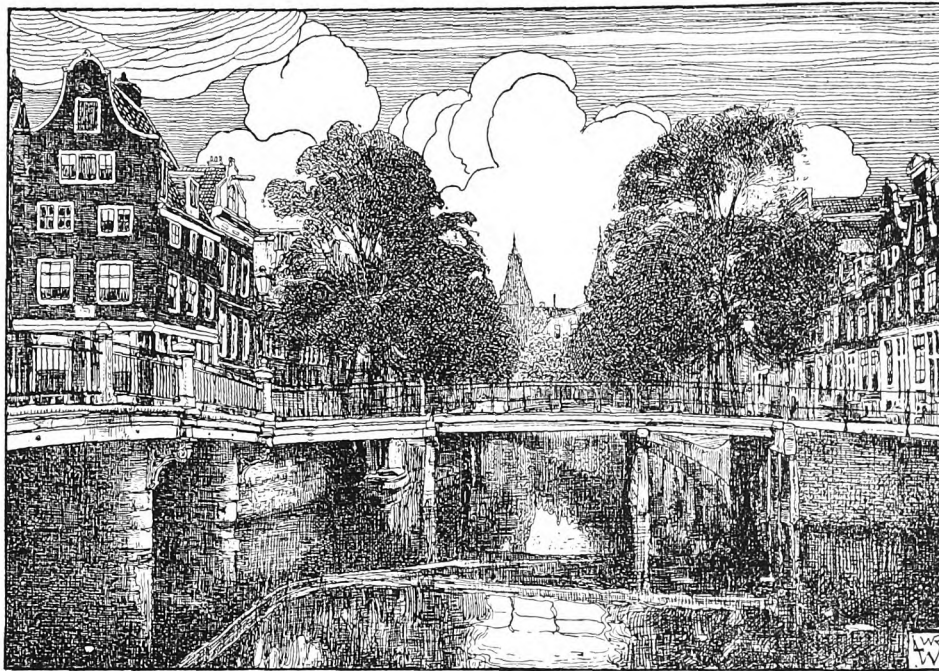
most part black and brown, with white window-frames, and they rise to a great height, culminating in that curious stepped gable (with a crane and a pulley in it) which is, to many eyes, the symbol of the city. I know no houses that so keep their secrets. In every one, I doubt not, is furniture worthy of the interior, old paintings of Dutch gentlemen and gentlewomen, a landscape or two, a girl with a lute, and a few tavern scenes; and silver windmills; and plate upon plate of serene blue and white. I have walked and idled in the Keizersgracht at all hours of the day, but have never seen any real signs of life. The windows have been banged on its doorsteps by clean Dutch maid-

bridges. The lights of these cars form the most striking impressions that I can recollect. But the quiet reproduction of the stately black façades is the more beautiful thing. Dignity and repose are noticeable. I said just now that I desired to learn the secret of the calm life of the Dutch grachts. But the secret of the actual houses of fact compared with the secret of those other houses, more mysterious, more reserved, that one sees in the interior, to penetrate their impressive doors were an achievement, indeed! For the greatest contrast to the life of the canals, you must seek the Kalverstraat and Warf. The Kalverstraat, running south from the Dam, is full of life with shoppers and by night with gossipers. Nowhere in the world can be more consistently busy. The Kalverstraat is famous for its gigantic restaurant—the Koffiehuys—a palace of bewildering mirrors, and for concert hall and the accessories of the gayer life. . . . But there is also mentioned a district of Amsterdam which from the middle of Friday until the evening of Saturday is more populous than Kalverstraat. This is the Jews' quarter, where you should imagine, more parents and children to the square than any residential region in Europe. . . . See for yourself a child in this Ghetto: his birthplace at 41 Waterlooplek is still shown; and Rembrandt lived at No. 4 Jodenbreestraat for sixteen years. . . ."

In connection with the foregoing it is interesting to note the views of the Oudezijds Voorburgwal, reproduced on Plate I, and the Oudezijds Achterburgwal, shown on Plate II, both being in the very centre of the Jewish quarter. They perhaps the oldest appearance of any houses in Amsterdam, with a general look of rather sordid dilapidation, and the dirty washing hanging out from the windows, being in sharp contrast to the stolid neatness that is omnipresent in Holland.

To-day as we go through Amsterdam we may see the old house front that has weathered two hundred





SPIEGELGRACHT.

years, and if it were not for the foible of a generation that must ever be furbishing and polishing, there might be the most picturesque results everywhere. But this foible is engulfing, and it is on account of it that in Amsterdam, as elsewhere, one is constantly experiencing disappointment. The kind handiwork of Time is ever being obliterated. With distressing regularity the house painter is called in, and when he has finished his quite unnecessary work, we have an immaculate-looking front, with every stain and spot carefully taken off. The façade has an appearance of utter rawness, which might be pardoned if only it were known to be merely temporary. But it would seem to be the chief aim of the Dutch householder to maintain his front at this brand-new pitch, and, as a consequence, the houses that flank the waterways of Holland resemble more often than not a carefully built row of dolls' houses just unpacked and put in place. Amsterdam is fortunate in having received less than the usual attention of this kind; it can muster, indeed, a very large number of houses which have been very little altered, and not overdone at the painters' hands. Of modern alterations undoubtedly the most disastrous to the general appearance of the houses is the substitution of plate glass for the small panes of the original windows. The loss of the sash bars is acutely noticeable, these large black holes in the façade needing some light lines to break them up.

In the quotation from Mr. Lucas's book reference is made to the projecting beams in the gables of the Dutch houses. These exist in almost every case, and provide the means whereby goods and furniture may be drawn up to the topmost storey. They are generally embellished with a good bold moulding at the top, and the gable in which they are set has floral ornament, often with figures, on either side of it. Within the gable is the loft of the house. This originally had wooden doors or shutters, and some of these are still to be seen in the houses of Amsterdam, but more often at the present time a glazed window has taken their place, in accordance with another use for the space below the roof.

In the present article we are particularly concerned with the houses that make up the bulk of

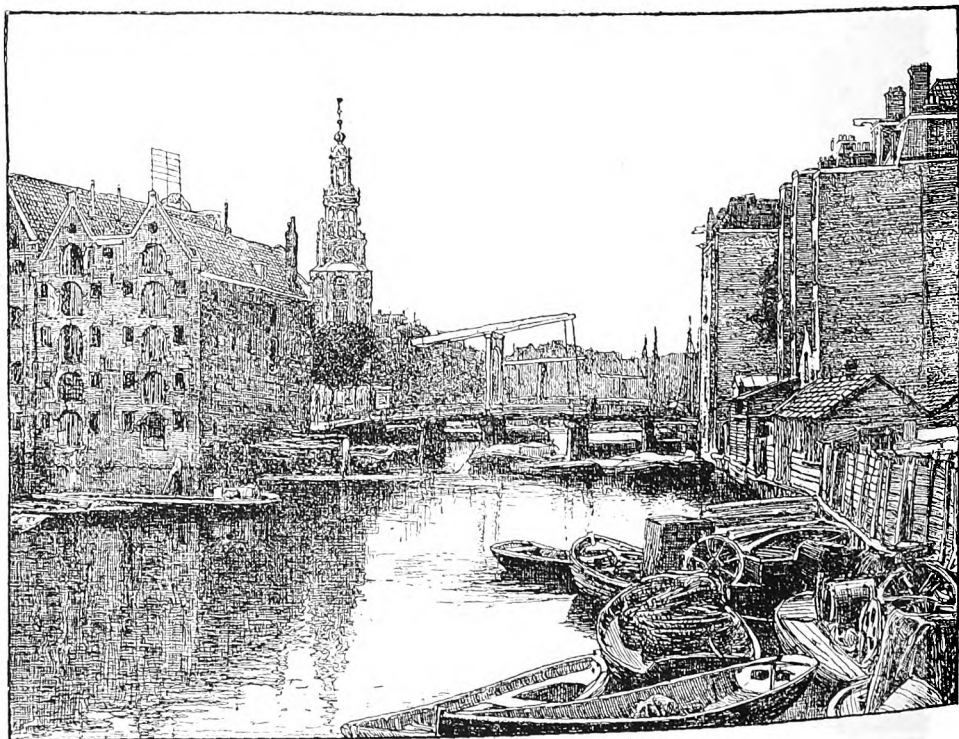
Amsterdam. Only the briefest reference therefore to the other old buildings may be given.

The Royal Palace on the Dam is a rather dull classical composition, erected in 1648-55, from designs by Jacob van Kampen. It contains, however, some remarkable apartments, very elaborately embellished, the marble carving by Artus Quellinus being extremely fine.

Of the churches of Amsterdam it may be noted that the Nieuwe Kerk (St. Catherine's), in which the sovereigns of Holland are crowned, dates from 1408, but has been largely restored. It preserves, nevertheless, some remnants of ancient stained glass, and there is also the monument of Admiral de Ruyter (d. 1676) for paramount attention. The Oude Kerk also has some fine old glass. Near it is the Roman Catholic Church of St. Nicholas, which, though a rather mechanical production of the 'eighties, forms a very effective outline from many points, none more pleasing perhaps than the view along the Oudezijds Voorburgwal shown on Plate I.

The other illustrations here shown (the line illustrations are taken from a very interesting little book of views which was published some time ago by the Amsterdam newspaper *Het Nieuws van den Dag*) represent other typical examples of house-building in Amsterdam. They do not call for detailed comment, but throughout them all will be noted the same Dutch character which is so clearly represented in the view of the Stroo Markt (or straw market) on Plate II. The view of Oude Nieuwstraat shown on page 46 is very characteristic of many a street in Amsterdam, where settlement of foundations causes façades to lean at a threatening angle, while the interesting detail of the entrance to the Burgerweeshuis (or Municipal Orphanage), reproduced on the same page, serves to remind one of the many similar charities that abound in Amsterdam.

Interesting, however, as these old houses are individually, it is the general aspect of the grachts that gives such peculiar character to Amsterdam, a city which, in a modern age, still retains intact so much of its heritage from the past.



NIEWEGRACHTJE.



# SOME RECENT ENGLISH DOMESTIC ARCHITECTURE

*With Plates III, IV, and V.*

IT has been so frequently observed that English domestic architecture occupies a pre-eminent position that one feels sometimes a little disturbed on looking around for evidence; a cynical person might, indeed, bring back most disturbing examples after a visit to some of the garden suburbs. Nevertheless, in taking a survey of domestic architecture in different countries we must at least feel considerable satisfaction in coming to the conclusion that, despite its limitations, English domestic architecture is at a general higher level than any other similar contemporary work. There are the exuberant French châteaux, strange creations in a country that still maintains such a splendid standard of good taste in its public buildings; there is the German *Landhaus*, over which the trail of arts and crafts is plainly evident, mingled with an archaic sentiment that rejoices in crude figures, masks, and other decorative adjuncts; there is the American country house, with its huge pillared porticoes, and its medley of delicate woodwork in conjunction with brick and stonework; there are the Colonial houses in different parts of the Empire. Any of these suffer in comparison with the work that is being done in this country, though one is quite willing to admit not only the excellence of some of the French work—which is not all of the fussy chateau type—but also brilliant examples of work done in America by such men as Mr. Thomas Hastings, Mr. Wilson Eyre, and, particularly, Mr. Charles Platt. Some of the best American work, indeed, is unexcelled by even the best we can show in this country. Nevertheless, the broad fact remains that the average attainment in the realm of domestic architecture is higher in England than it is anywhere else.

If among contemporary work one deavours to determine any general underlying influences, it is to be feared the task will prove fruitless. There are diverse influences of a contradictory character. Some architects, for instance, have gone back wholeheartedly to the English Renaissance, even to Elizabethan and Tudor models, for inspiration; others have sought those delightful houses of

in character, and represent no consecutive survey. A very varied character will be noted.

The Parsonage Farm at Shipton-under-Wyke, Mr. Oswald P. Milne (see illustration below and Plate IV) is a typical Cotswold house, built of stone and grey stone tiles. Some two years ago, when the house was bought by its present owner, it was in a dilapidated condition, having been used at one time as a pair of cottages. The windows had been cut about, sash windows inserted in place of the original casements, and the appearance of the house inside made to resemble a modern villa as far as





Considerable enlargements were needed, and these had to be effected in a circumscribed area, as the house was surrounded by old outbuildings and abutted on the churchyard at its west end. A new wing was added at the east end, and kitchen premises, etc., were added at the back. The old farm buildings were converted into engine-houses, garage, etc. Features of interest within the house, such as the old fireplaces, were uncovered, and all the windows and doors were given their original appearance. The house is situated on the banks of the River Evenlode, and has lent itself happily to the formation of attractive gardens—laid out under the direction of the architect—wherein use has been made of such old walls and other features as existed.

"Wythes House," Bickley, by Mr. C. H. B. Quennell (illustrated on Plate IV), forms part of the development of an

estate which is being carried out by Mr. George W. Hart. The plan reproduced on page 51 shows the accommodation provided on the ground floor. Externally the walls have a red-brick base with Kent stocks above, covered with a very fine rough-cast, with plain banded smooth margins to windows and string-courses; the trellis veranda and shutters being coloured green. The roof is covered with local Kent tiles.

The house in Oxfordshire by Mr. Ashbee (also shown on Plate IV) is built of stock bricks, rough-cast, and roofed with Cotswold stone slates laid in diminishing courses. The site is practically level, and the house is so placed that the sitting-rooms and bedrooms get the maximum amount of sun. To the north and east of the house is a rose garden, sheltered by a yew hedge, while to the south are the lawn and the orchard.

A straight stone-flagged path leads from the road to the house, which has been kept as simple as possible in design in order that it may harmonise with the building tradition of the district. The entrance porch and the chimney-stacks are built of Campden Hill stone.

"Dalbeathie," Perthshire (shown on Plate V), stands on the north bank of the Tay, near Dunkeld, amidst beautiful highland country. It was designed for the late Mr. E. E. Briggs, R.I. The walls are brick, cement-harled, and the roofs are covered with grey Caithness slabs. The plans reproduced on page 51 show the accommodation provided.

Madingley Hall (illustrated on this page and on Plate III, opposite) is an ancient house of considerable historical and architectural interest, which had fallen during last century into neglect, in spite of the fact that the late King Edward lived there for the period when, as Prince of Wales, he was at the University of Cambridge. The house and estate were eventually acquired by Colonel Harding, who proceeded with much taste and knowledge to make the house more worthy of its traditions by embellishing it within in a manner suitable to its date. In course of time the reinstatement of part of the north wing, which had been pulled down in order to dig for the minerals beneath it, came under consideration, and it was carried out under the advice of Messrs. Gotch and Saunders in the manner shown in the illustrations. The terraces and steps adjoining the house were erected at the same time; subsequently the long terrace wall with its steps was added, to the great improvement of the general



MADINGLEY HALL: VIEW OF NEW NORTH WING.  
Gotch and Saunders, Architects.

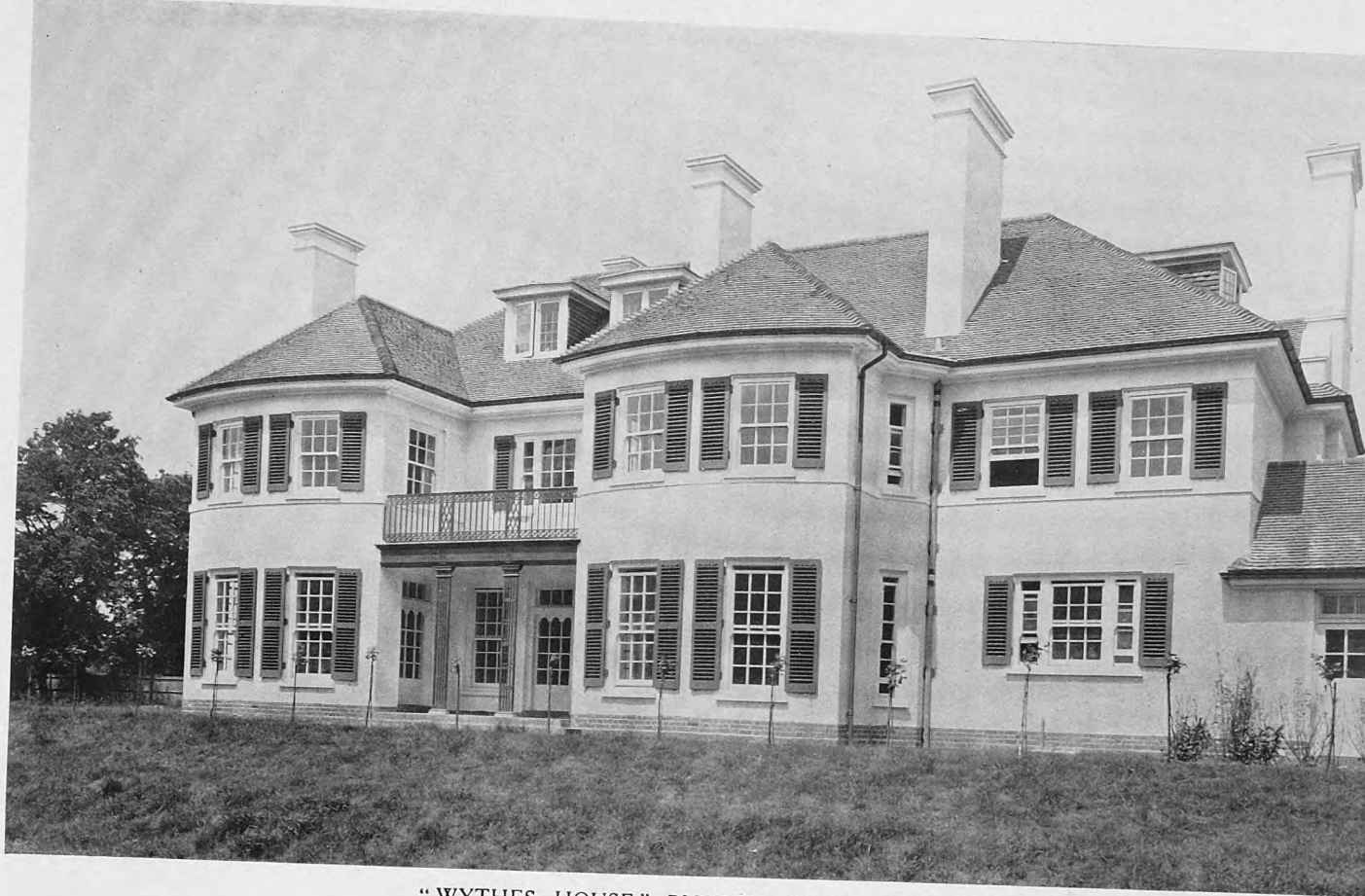


MADINGLEY HALL, NEAR CAMBRIDGE: THE NORTH WING.  
 Gotch and Saunders, Architects.



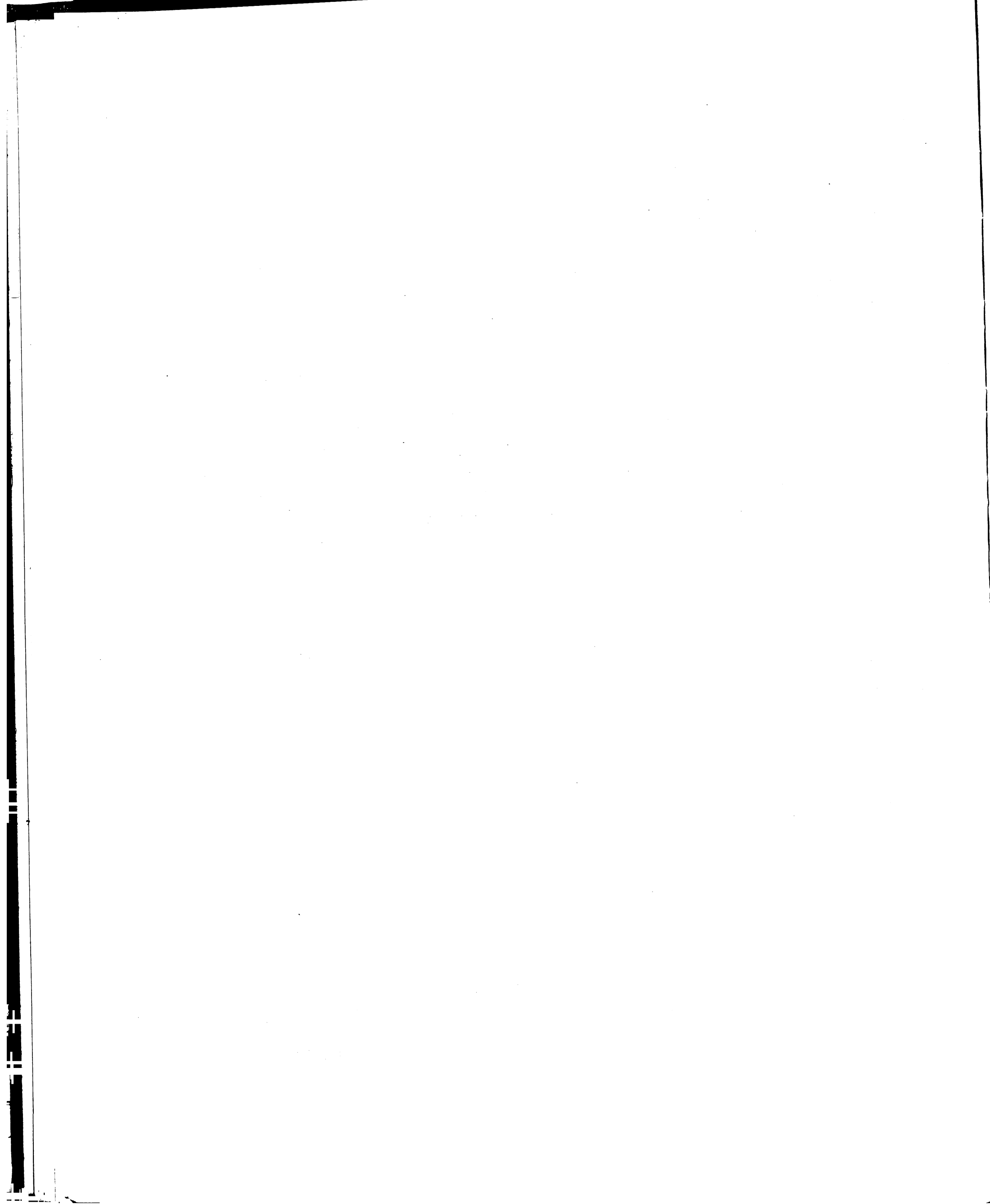






"WYTHES HOUSE," BICKLEY, KENT: GARDEN FRONT.  
C. H. B. Quennell, F.R.I.B.A., Architect.

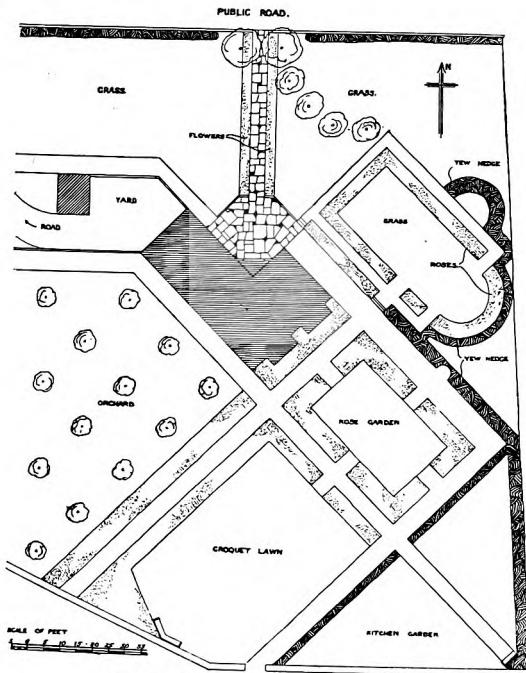
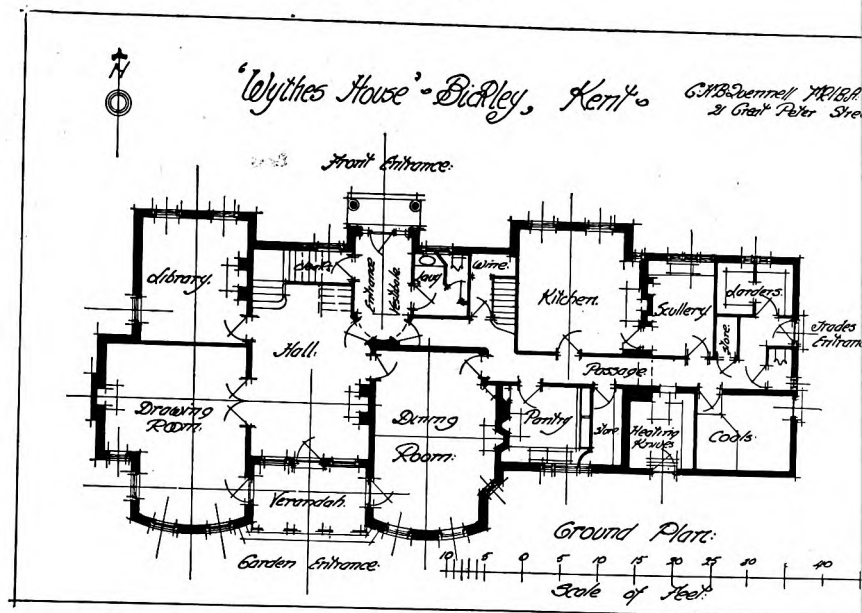
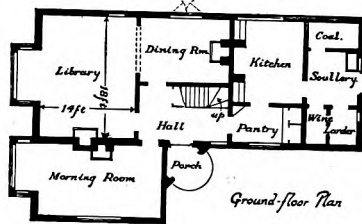
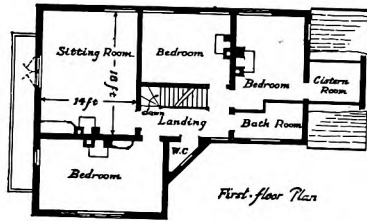
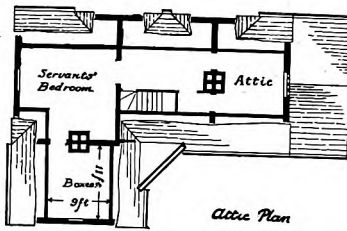




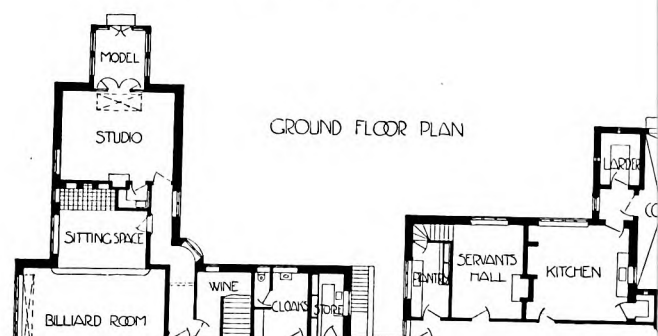
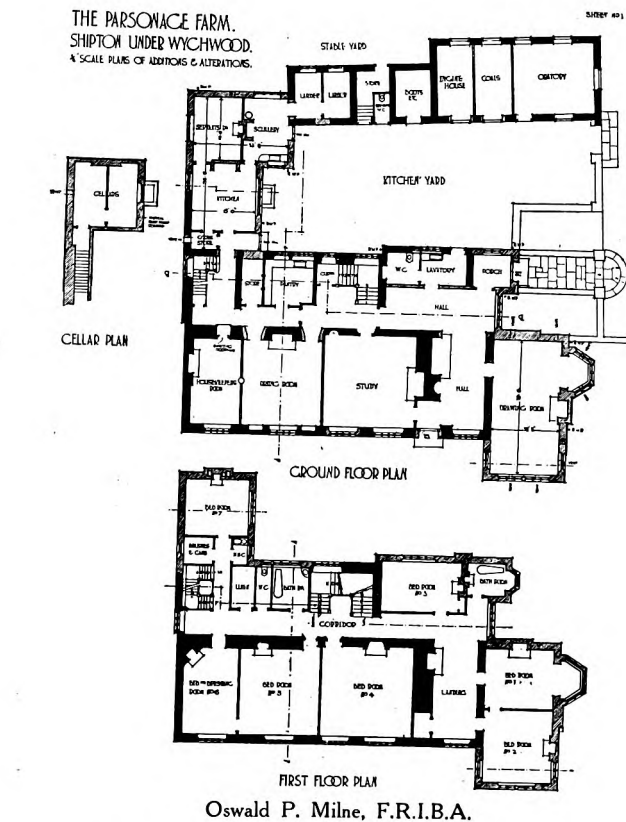
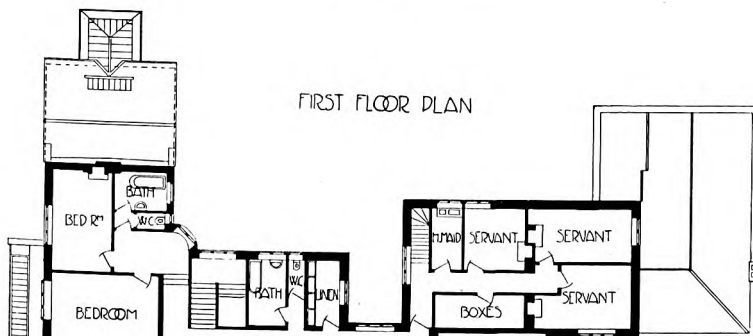






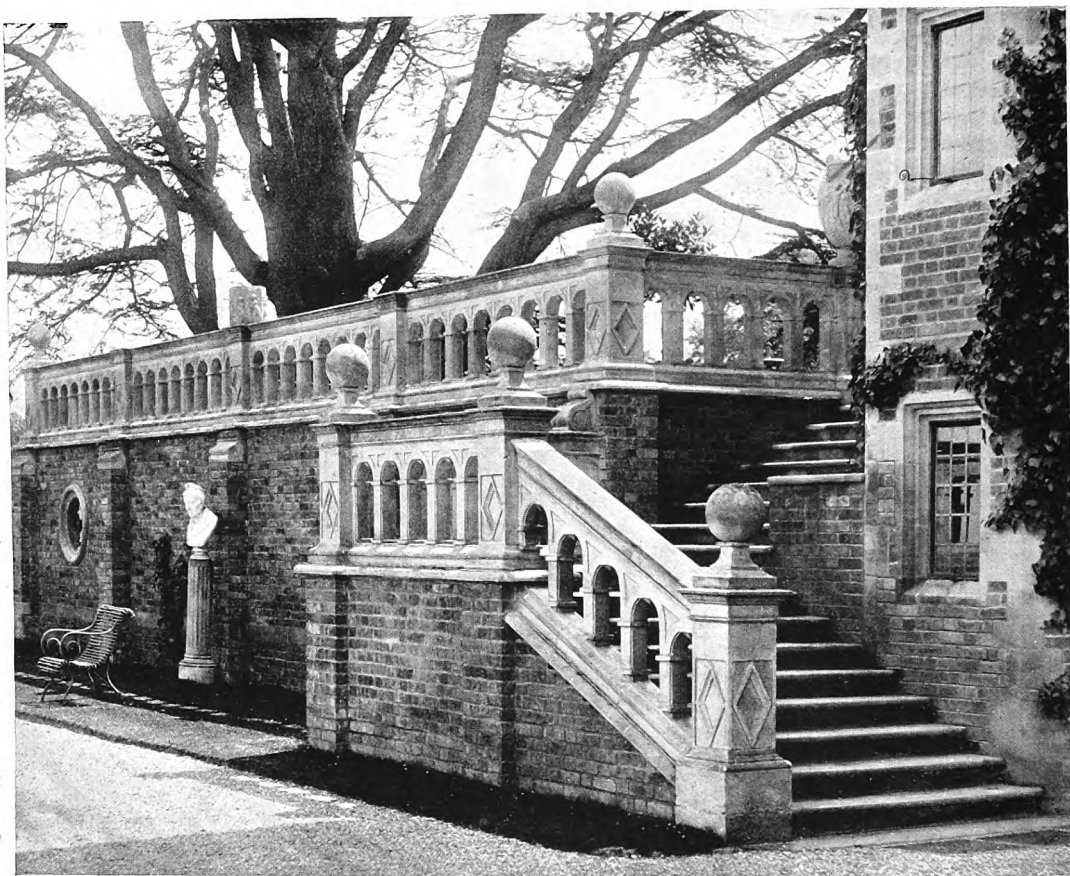


HOUSE IN OXFORDSHIRE.  
C. R. Ashbee, M.A., F.R.I.B.A., Architect.

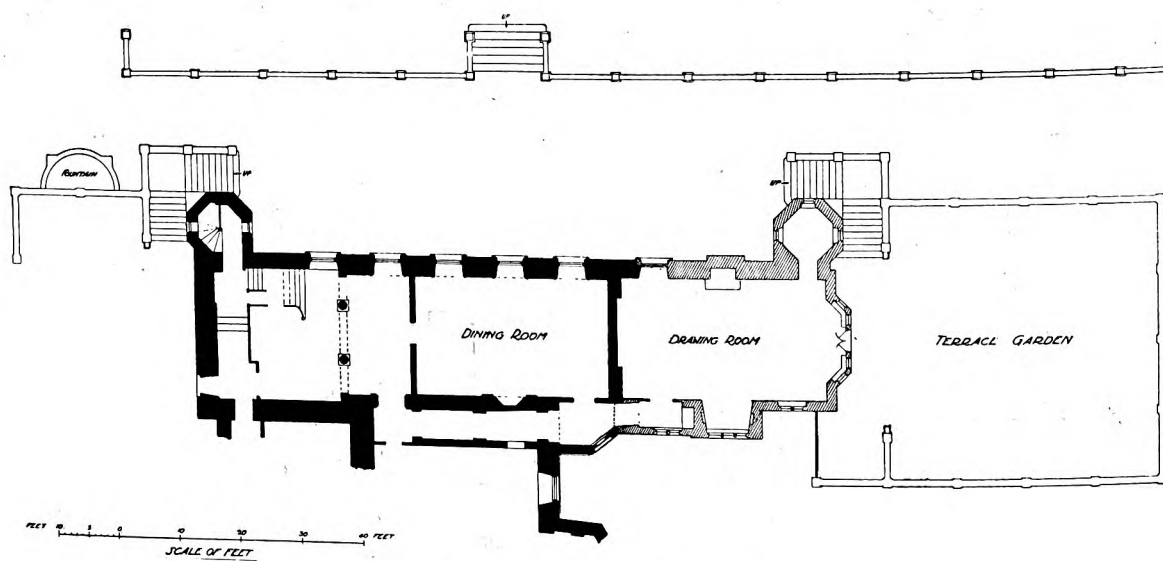


appearance. Much care was bestowed upon the selection of the bricks for the new work, and by choosing them from different yards, and of a variety of colours, a general tone was obtained hardly distinguishable, even at close quarters, from that of the old work. The stonework was also toned down to harmonise it with the old stonework, and the casual observer would not suppose, unless he were told otherwise, that he was looking upon work that was but a year or two old.

consequently to be extended; it overlooks the garden. On the west side there are two floors, the upper one being arranged so that it can be connected at a future date with the first floor of the old house. This latter was built in 1866 in the Gothic style of that period. The new addition (which was carried out by Messrs. Higgs and Hill, Ltd., of Lambeth) did not offer scope for much exterior effect, but it bears the stamp of good taste throughout.



Terrace at East End of North Wing.



Ground-floor Plan of New North Wing.

#### MADINGLEY HALL.

Gotch and Saunders, Architects.

The photograph and plan on opposite page show an addition to Coombe Court, Kingston Hill, which has been carried out for the Right Hon. the Marquis of Ripon, G.C.V.O., from designs by Messrs. Mewès and Davis. The chief feature of the interior is the great hall, which is 20 ft. high, decorated in oak in the style of Louis XV, with a large coved cornice. The hall was planned on this side of the house, and the terrace had

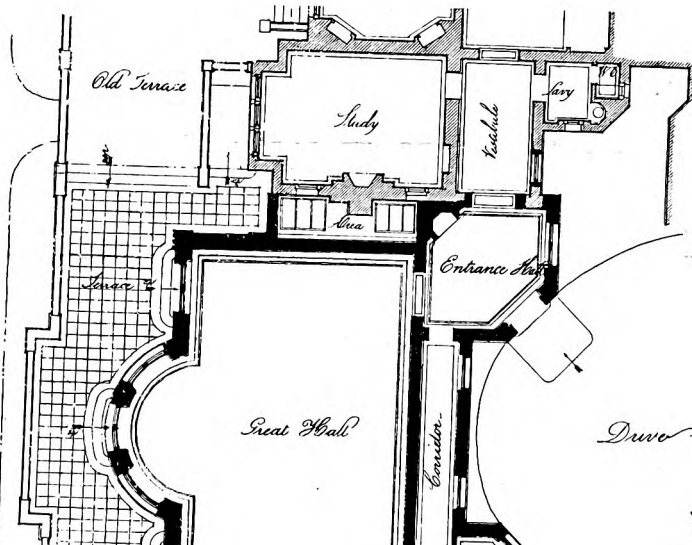
In regard to modern domestic architecture it may be noted that there is a wealth of suggestion in those houses of the early nineteenth century which carry on, in an intimate and delicate manner, the classical taste so brilliantly displayed at the end of the preceding century by Chambers, Paine, and others of the same school. Certain architects of the present day have shown what can be done in this style, and their achievements





ADDITION TO COOMBE COURT, KINGSTON HILL, SURREY.  
Mewès and Davis, Architects.

are so successful that one might even hope for a general adoption of the same model. In matters of this kind it is well not to be over-sure of one's own work, in comparison with that of a past period. Such an attitude has been the undoing of many an architect who has attempted to improve on the Georgian model he was following. As has been well said, their greatest fault lay in attempting to improve upon the model, to add a touch of individuality that



abnormal teeth, that the good appearance of windows; coarse m that make manifest mature hand; and egg-and-tongue below of worried den is positively exact. The Georgian house is not perfect—some, with a liking for Gothic things might declare it to be done it was stamped vocally with an air of merit."

Similar to

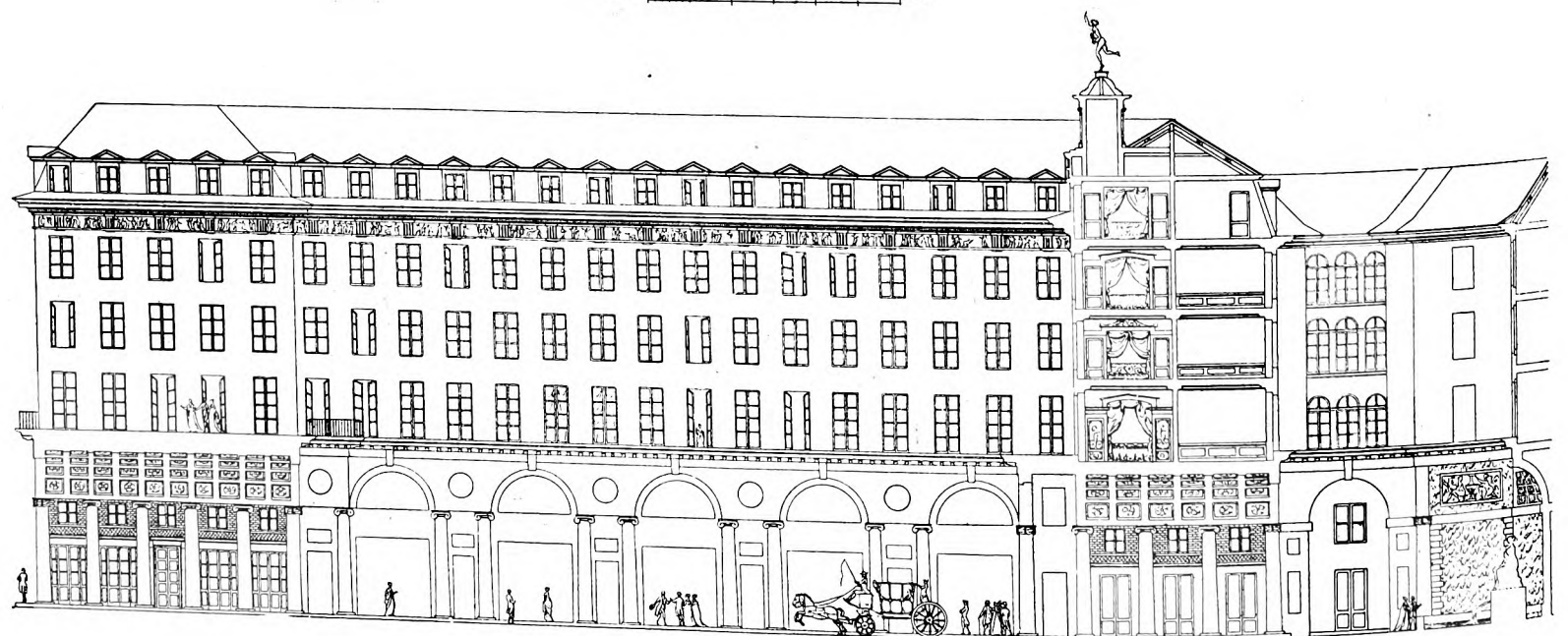
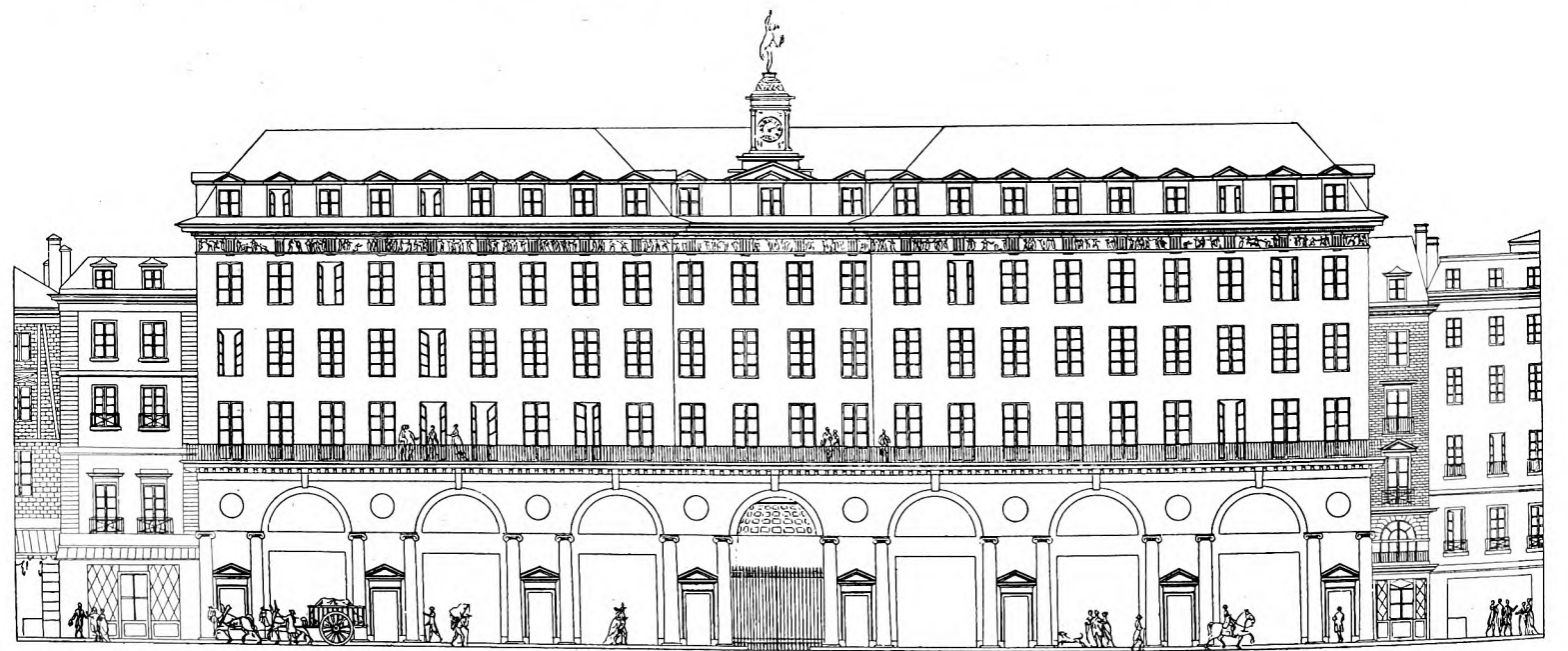
# JEAN CHARLES KRAFFT, ARCHITECTE-DESSINATEUR.

By A. E. RICHARDSON, F.R.I.B.A.

WE are accustomed to view the political events which took place in France from the outbreak of the Revolution until the period when Louis Philippe became King of the French in 1830 as being harmful to the calm, even tenour of French architectural evolution. But a close study of the enormous activities in artistic circles which distinguished this era of forty years of change dispels such vague ideas, and proves irrevocably that the classical tradition of the eighteenth century was consummated at a much later date than is commonly supposed. To thoroughly appreciate the period which spans the chasm between the regime of autocracy and the rise of self-government—between the patronage accorded to art by a critical aristocracy and the lavish attention given to it by a freed democracy—it is necessary to approach the subject with an unbiased mind. We shall find that this period affords objects of supreme architectural interest, and from the vast improvements in taste and composition which were developed and

brought to a triumphant conclusion by a coterie of brilliant French architects, who consistently laboured for the cause they had at heart, the architecture of the epoch affords a singular contrast to that which preceded it and to that which ensued.

The masterpieces of French architecture which embellished the middle period of the eighteenth century, and which found their best expression under the guidance of Antoine, Soufflot, and Gabriel, were works of propaganda; they expressed even in a more direct way than the literature of the time the forces of change then insistently at work, until at last the exponents of the Classic spirit soared high above petty considerations, and no longer regarded the buildings they designed solely as works of beauty, but as appealing with a practical purpose to the age in which they were building. This widespread desire for a nearer approach to the classical ideal fortunately did not immediately result in complete submission to pedantic revivals. In pure architecture the designers of the period *Louis Seize* achieved



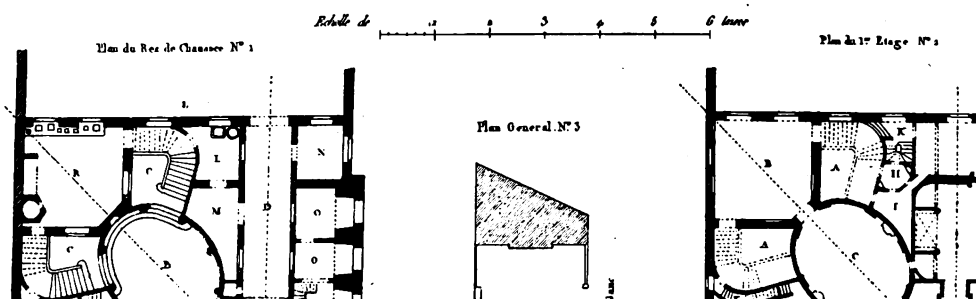
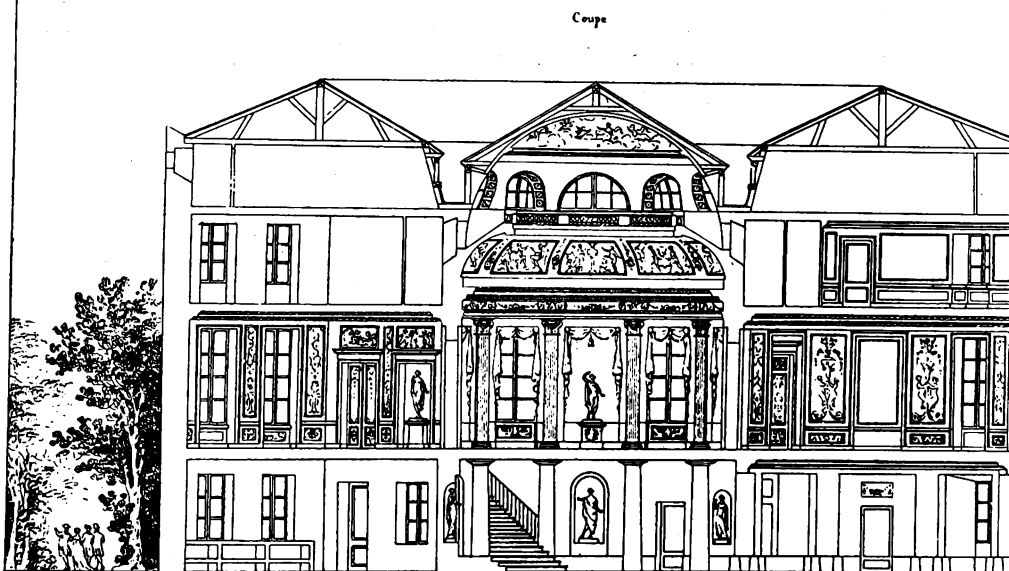
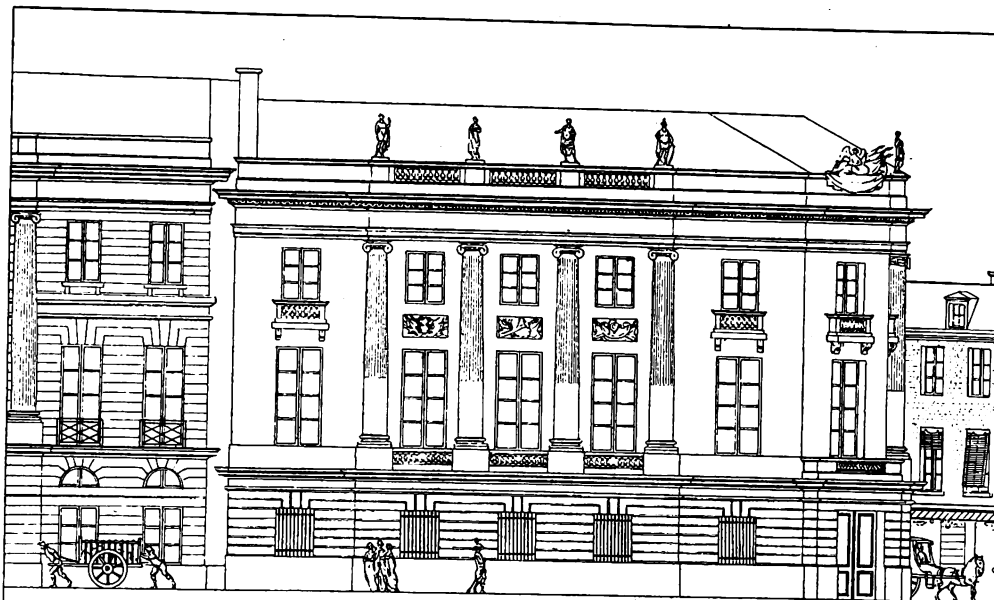
MAISON BATAVE, RUE SAINT-DENIS, PARIS.  
Sobre, Architect.

many triumphs. The tradition was so strongly implanted that no alteration presented itself other than a continuance of the best motifs of the *grand siècle*. The spirit sought for was Classic of a Roman stamp; the composition remained, however, wholly French. Then came the *débâcle* of the Revolution, but the change in architectural taste was imperceptible until the martial exploits of Napoleon gave an added impetus towards a sterner sympathy for the works of Imperial Rome.

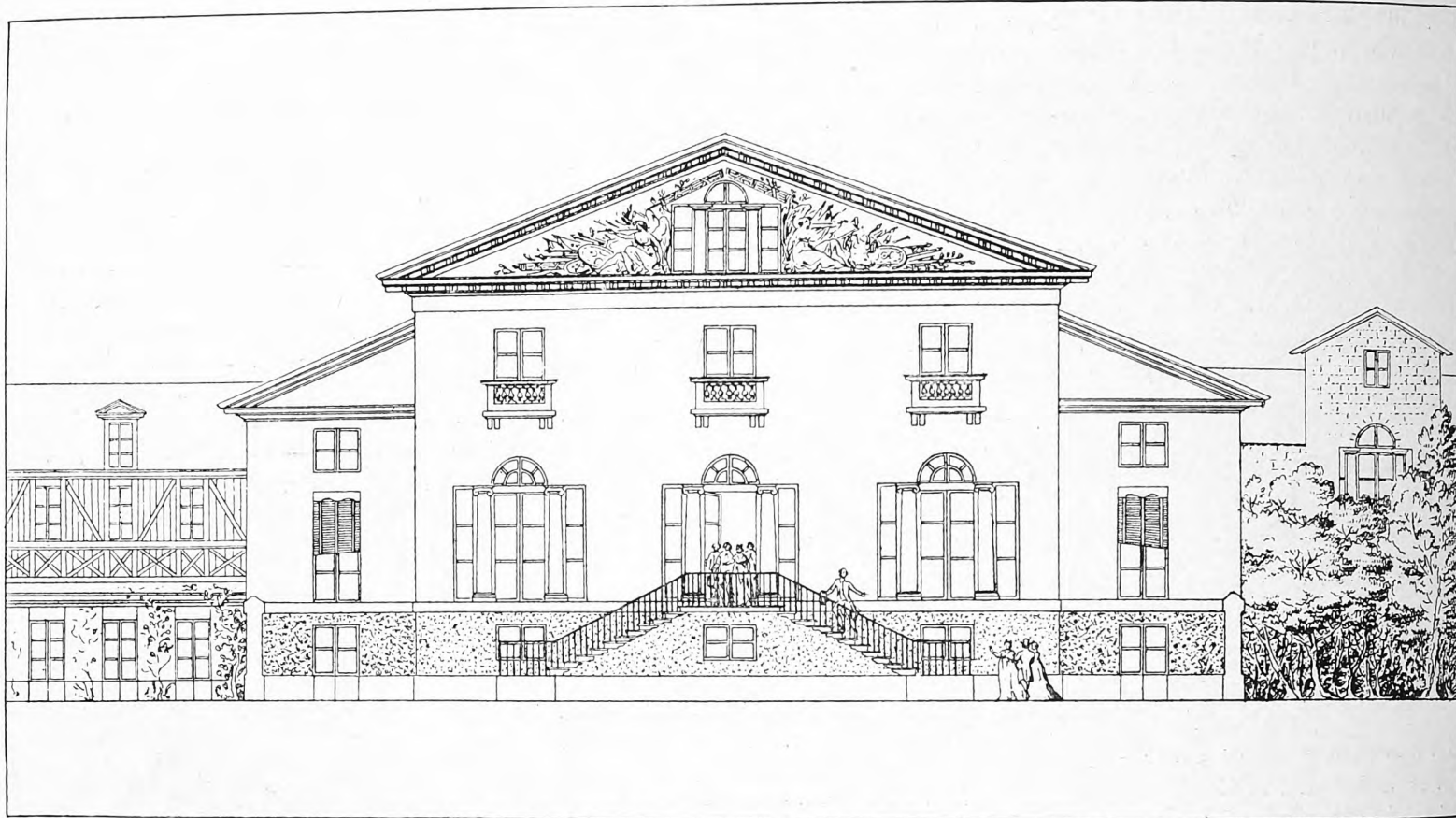
The mantle of Gabriel fell upon the shoulders of Charles Percier, a pupil of the celebrated Peyre the younger, who studied at Rome and became the intimate friend of Fontaine. When these young men returned to France in 1792 they made designs for decorations, and ultimately were the chief exponents of the *style Empire*. The names of the other brilliant architects who formed the legion of Classicists include François Joseph Bellanger, who introduced into France the style of gardening then called on the Continent *à l'Anglaise*, Alexandre Théodore Brongniart, the architect of the Bourse, Gisors, Achille Leclerc, a pupil in the celebrated school of Percier et Fontaine; Lecomte, a pupil of Bellanger, and Claude Nicolas Ledoux, whose works are innumerable. Finally we have the name of Jean Nicolas Louis Durand, the son of a shoemaker, who in 1794 was elected Professor at the École Polytechnique, and whose important publication, *Recueil et parallèle des édifices*, 1800, with text by J. G. Legrand, was acclaimed the best architectural text-book in Europe.

If additional proof is required of the scale and magnitude of the public works carried out in Paris and the French provinces during the first quarter of the nineteenth century, it will be found in the superb publication by Gourlier, *Choix d'édifices publics construits ou projetés en France*. Apart from the intrinsic merits of this work, it has the advantage of being a record of a building period of enthralling interest on its own account, and one which called

French architectural taste was spurred by the English and German archæologists in Greece, who had brought to light certain truths which hitherto suspected. In consequence, a new school came among whom Duc, Duban, and Labrousse were arbiters of design, and for a further period of fifty years tradition was augmented, and, despite the fluctuation







MAISON HOSTEN, RUE SAINT-GEORGES, PARIS.

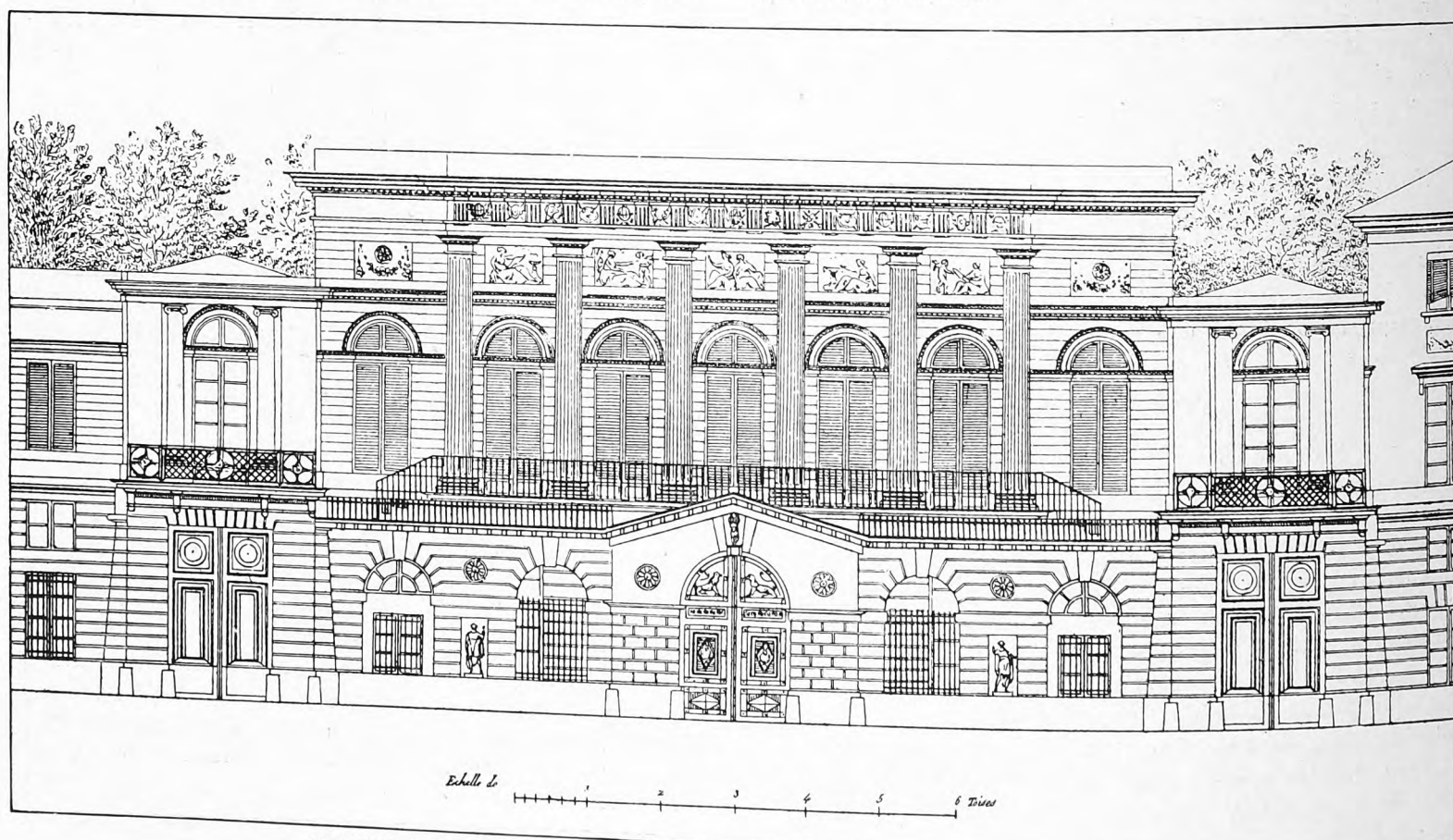
Le Doux, Architect.

taste, the works of Ginain, Pascal, and Nénot demonstrate the continuity of classical thought and observance of the tradition.

Having outlined the theory which formed the basis of the most brilliant period of the Classic development in a country to which all the world has turned for inspiration, we may proceed to deal with the merits of the publications associated with the name of Jean Charles Krafft.

This celebrated architectural draughtsman was born on June

19th, 1764, at Brunnerfeld in Germany. His early history is somewhat obscure, but after the Revolution he appears to have visited France and settled in Paris, becoming a naturalised Frenchman. He seems to have been carried away with enthusiasm for the magnificent buildings then in progress in the French metropolis, and although his own talents lay in the direction of design, yet beyond a roof at Massaw in Alsace no other of his own works can be traced.

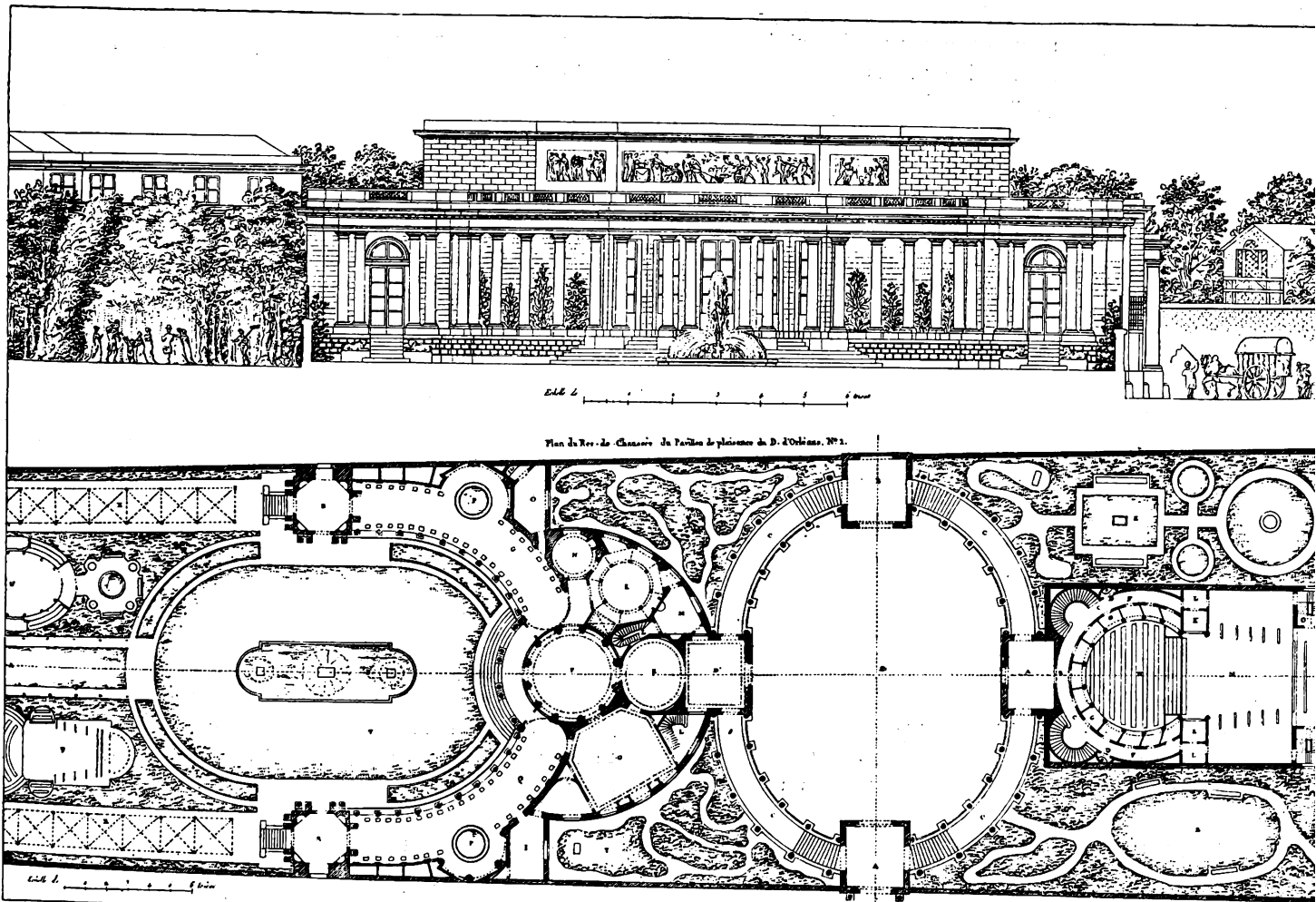


MAISON SAINT-FOIX AND CARENNE, RUE BASSE DU RAMPART, PARIS.

Brognard, Architect.

Durand's masterly exposition of all known architectural compositions was published in 1800, but this dealt with the aspect of monumental architecture. The energies and discernment of Krafft, inspired no doubt by the successes of Durand's volume, caused him to collect data in regard to the numerous villas and town houses newly erected in Paris and its environs. The scope of his studies extended to buildings erected as early as 1780, and included villas from the fashionable suburbs of Passy, Auteuil, Boulogne, Meudon, Saint-Cloud, Versailles, Marly, Saint-Germain, Courbevoie, Choisy, Montmorency, Sarcelles, Épinay, etc. Illustrations from the foregoing places are embodied in, *Plans, etc., des plus belles maisons et hôtels à Paris et dans les environs*, Paris, 1801-2. In 1805 there appeared *L'Art de Charpente*, edited by Krafft, and in 1809 two volumes dealing with *Plans des beaux jardins de la France*, and in the same year an important volume, *Portes Cochères et Portes d'entrée de Paris*, with fifty plates. This series was continued by Thiolett, who

modelling, to the shaping of which every cultured thinker of the period had contributed. The lessons of earlier traditions were studied afresh, and the knowledge gleaned therefrom was blended with a new intellectual view of the Classic spirit. A new impulse, however—a positive spirit of research and correction which enabled the designers to improve on the portions of the earlier phases. This gave French domestic architecture a peculiar distinction and elegance which has since been maintained. There is discernible in all of the illustrations shown in this book (some of which are here reproduced) that critical power which produced realism in French architecture of logical reasoning and fidelity to sequence composition. This ordered architecture, beautifully detailed, irresistible in its simplicity, enchanting in its groupings of plan, may be seen in the works of Brongniart and Bellanger, those masters



GARDEN PAVILION OF THE DUKE OF ORLEANS, RUE DE PROVENCE, PARIS.  
Brongniart, Architect.

published in 1849 a revised edition, including many later works.

Krafft drew the line illustrations in pencil and arranged the series in groups. He worked with Ransonnette the engraver, and for the majority of the plates employed other engravers

eighteenth century. In their designs we encounter the forcefulness in expression and correct character which the designers almost invariably fail to impart. Expressive work of the period under discussion was beautified and improved by all the known resources of architectural art, while





Façade, Rue de Tournon, Paris (1780).

soon be found for such a work as he proposed, and his foresight in printing portions of the text in English, French, and German was soon justified. Copies of the publication were sent to every country, and immediately influenced taste. All the leading English architects, including Nash, Soane, Smirke, Hardwick, and Cockerell, had copies of one or the other of the books. This in a great measure accounts for the architecture of the Regency period, and later for the development of a distinctive style for seaside towns and such suburbs as St. John's Wood, and the suburbs of Bristol, Cheltenham, and Leamington. The reticence and simplicity of the style illustrated by Krafft appealed to English taste, and although the architecture of Regent Street was the outcome of an original mind and unique conditions, there can be no

shadow of a doubt that contemporary French architecture offered some part of the inspiration.

One of the most striking of the illustrations of domestic architecture shown by Krafft is the Maison Batave, formerly in the Rue Saint-Denis, built by Sobre, an extensive composition in which simplicity of grouping is the dominant factor (see illustration on page 54). This scheme for suites of chambers and flats is arranged on either side of a courtyard with shops to the street: the date of erection is earlier than the scheme by Percier and Fontaine for the Rue de Rivoli, but there is a quiet and reasonable expression in the arcaded shops, the projecting balcony, enriched frieze, and steep-pitched roof, which is in a measure more convincing than the

former example; although the difference in position must be taken into account.

Attention should be given to Bellanger's treatment of ornamental detail. This architect revelled in Classic themes, but his work in this regard never became subservient to stock models. His ornament partakes of the freshness of that designed by Gabriel, while avoiding the ultra-metallic character which is an attribute of the Empire Style.

The Maison Hosten, built by Le Doux (see page 56), gives a suggestion for a suburban villa of pleasant composition, and the Maison Montmorency, built by the same architect, is an object lesson in the design of town houses (see page 55). The illustration on the preceding page shows the plan and elevation of a garden pavilion for the Duc d'Orléans in the Rue de Pro-



Detail of House at Marly-le-Roi, near Paris.

vence, by Brongniart, and the lower illustration on page 56 a most interesting house in the Rue Basse du Rampart, by Brognard. The photographs on this page show various buildings in Paris and its neighbourhood which belong to the period illustrated by Krafft.

The object of this brief sketch is not to advocate the study of this particular phase of French architecture above all other periods, but to influence architects to consult the motifs mentioned, and thereby contribute to the improvement of English domestic architecture.



House at Versailles.



The Town Theatre, Versailles.

BUILDINGS SHOWING THE KRAFFT INFLUENCE.



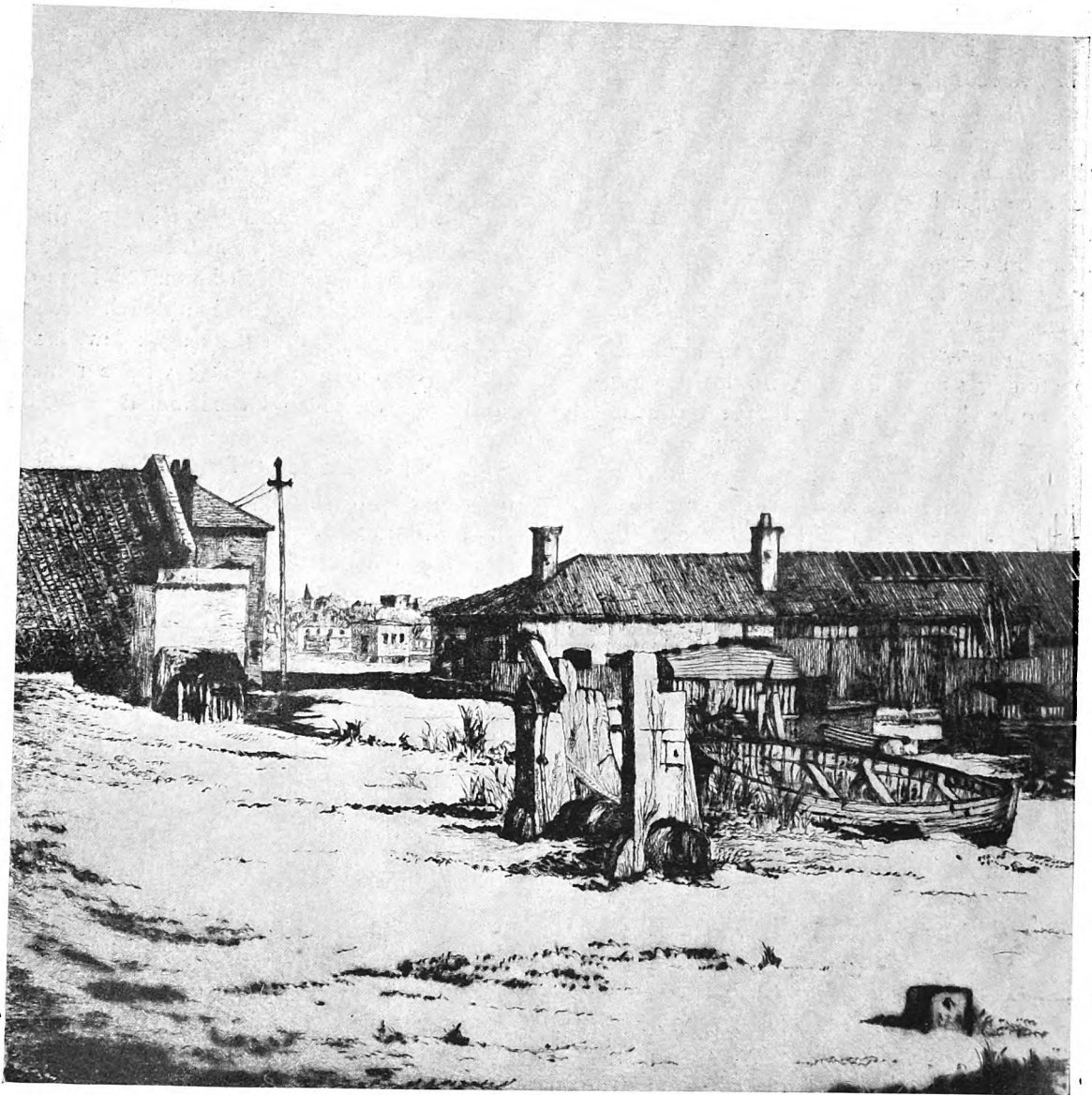
# SOME ARCHITECTURAL ETCHINGS.

*With Plates VI and VII.*

**I**N recent years there has been a remarkable development of interest in etchings of architectural subjects, as may be judged from the number of such etchings which are exhibited in art dealers' windows. This is due, no doubt, to the increased interest in architecture generally which has been evinced among the educated section of the public, the publication of architectural illustrations going side by side with a

taken place in recent years, and for that at least thankful.

Etchings of architecture occupy a distinct range of illustrations. They are not expected detailed representation, that accuracy of minut essential to a geometric architectural drawing, under a more exacting standard than the etching



AT SLAUGHDEN.

*From the Dry-Point by Leslie Mansfield, A.R.I.B.A.*

lay down rules and canons. After all, in everything connected with Art it is as easy to bring forward examples to uphold one position as another, and however imposing it may be to stalk forward in the Ruskin manner, with thunderbolts and banners emblazoned with emphatic axioms, there is little certainty that posterity will agree with all such dogmatism. It was no less an artist than Whistler who said that etchings must be limited to small plates, yet artists as great as he, and greater, like Rembrandt in the past and Brangwyn in the present, have worked upon very big plates with complete success. It is this very perversity which makes Art at once so fascinating and so unsatisfactory. Finality is not possible, and only on a very few points is there any consensus of opinion. But this very diversity in Art means vitality, and the signs of dispute are the evidence of life. Thus, at the present time, there are those who claim that the real worth of Post-impressionism, Cubism, and Futurism rests in their disturbance of orthodox methods, which, it is averred, lead to stagnation. To base one's remarks on such grounds, however, is, to say the least, a very precarious undertaking; because, as history shows, it does not at all follow that the mere upsetting of fashion, and the doing of things in defiance of all hitherto accepted principles, has any sort of merit. Etching has had its exponents of a revolutionary kind, but in comparison with the work of the great masters of the past this has been but a temporary excitement without any lasting value.

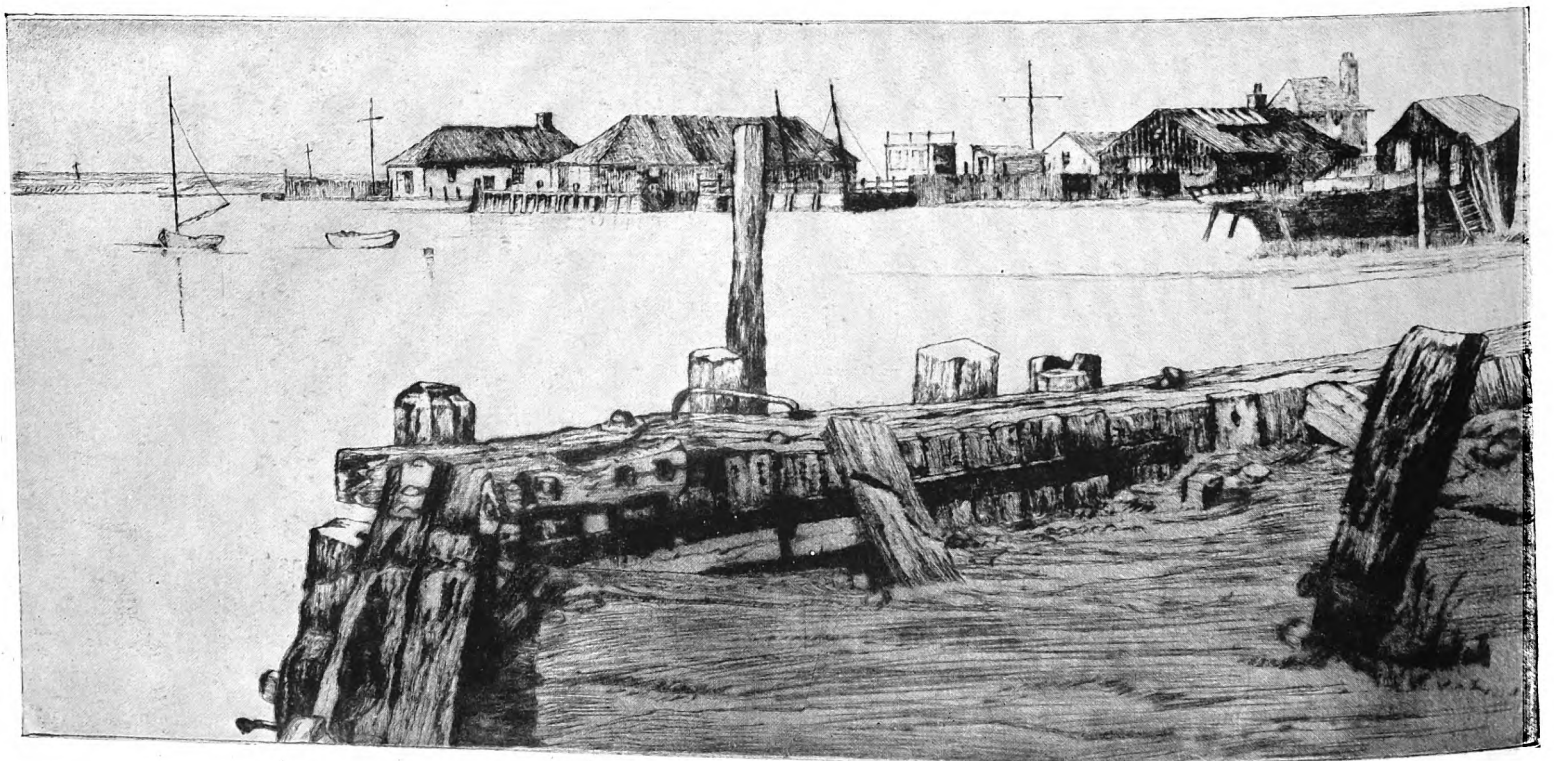
At the present time there are quite a number of architects who have taken to etching as a relaxation from their professional work, and among them are several men possessing considerable ability. Standing foremost in the group of architectural etchers, however, are Mr. Brangwyn and Mr. Muirhead Bone, neither of them architects, but artists who have devoted special attention to the representation of architecture. The profession therefore cannot claim among its own ranks the highest achievements in contemporary work.

In past issues of THE ARCHITECTURAL REVIEW a number of fine examples of work by Mr. Brangwyn and Mr. Muirhead Bone have been published, and they have no doubt exerted

considerable influence on the work of other men. Thus in the dry-point of "The Clearing" reproduced on Plate VI of this issue we see that the artist has sought inspiration in the gauntness of demolition similar to that which Mr. Muirhead Bone has so brilliantly depicted. Here we have a set of elements incongruous enough in themselves, but rendered as a collective whole in a manner that makes them attractive. (This plate was produced in Craven Street, where a great clearance was effected a short time ago in order to make way for a "Strand Corner House.") Similarly, in the etching reproduced on Plate VII the mystery of great scaffolding supporting masses of brickwork has lent itself to a striking result. Here Mr. Mansfield has caught the very spirit attaching to mighty works of building, seeking thus an artistic result in the domain of pure engineering construction, albeit this is quite an imaginative composition. The other two etchings reproduced are inspired by a different motive. They do not attempt to portray the greatness of great things, but merely the pleasant effect of some small things; and they are not to be studied for any affairs they represent, but as compositions rendered by the etcher's needle with considerable ability. They depict scenes at Slaughden, near Aldburgh, Suffolk. In connection with the illustration on the preceding page it may be mentioned that the strange object partly sunk in the foreground is supposed to be an old form of pump which was taken from a Norwegian barque that was wrecked on this coast some considerable time ago: few, indeed, of the present inhabitants of the old fishing village remember the occasion when this strange appliance was deposited in the position it now occupies.

The reproduction of "The Old Quay," below, was made from the second state of the plate. The quay has the reputation of dating from the time of Cromwell. It is a very substantial piece of construction entirely of oak.

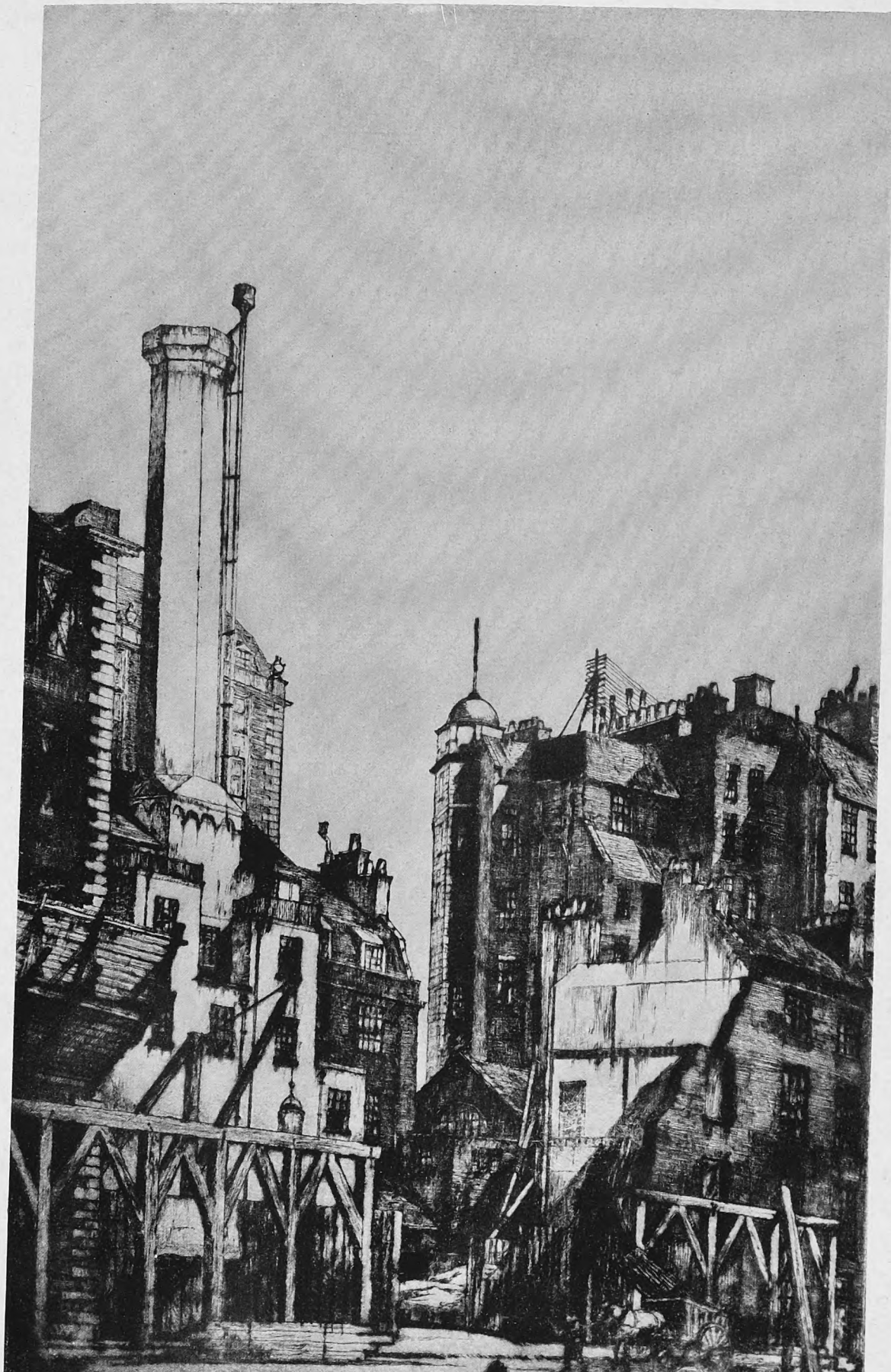
In regard to the accompanying illustrations generally it may be noted in conclusion that the original proofs are entirely dry-point, Mr. Mansfield never employing any ground, or acid, from first to last.



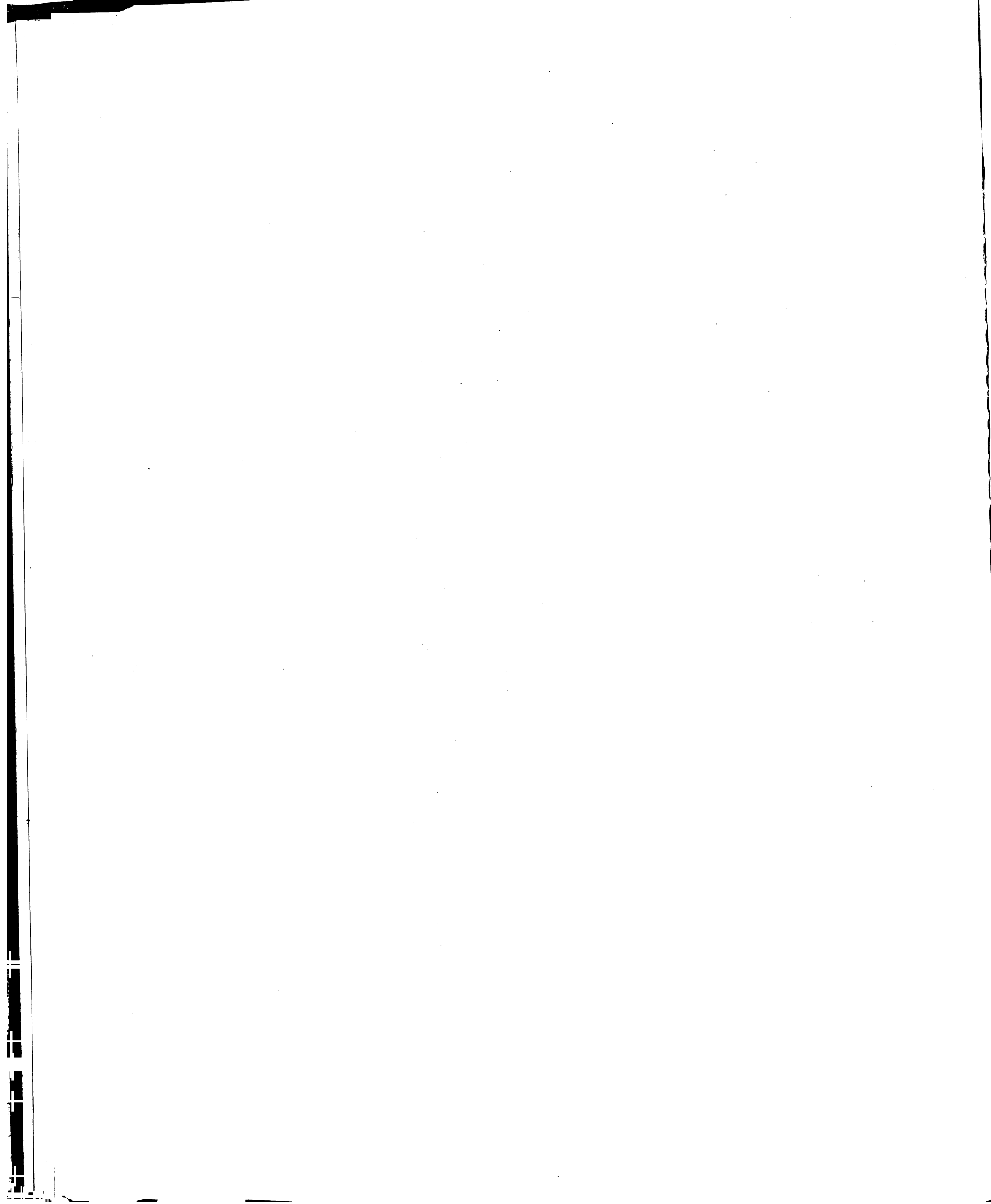
"THE OLD QUAY."

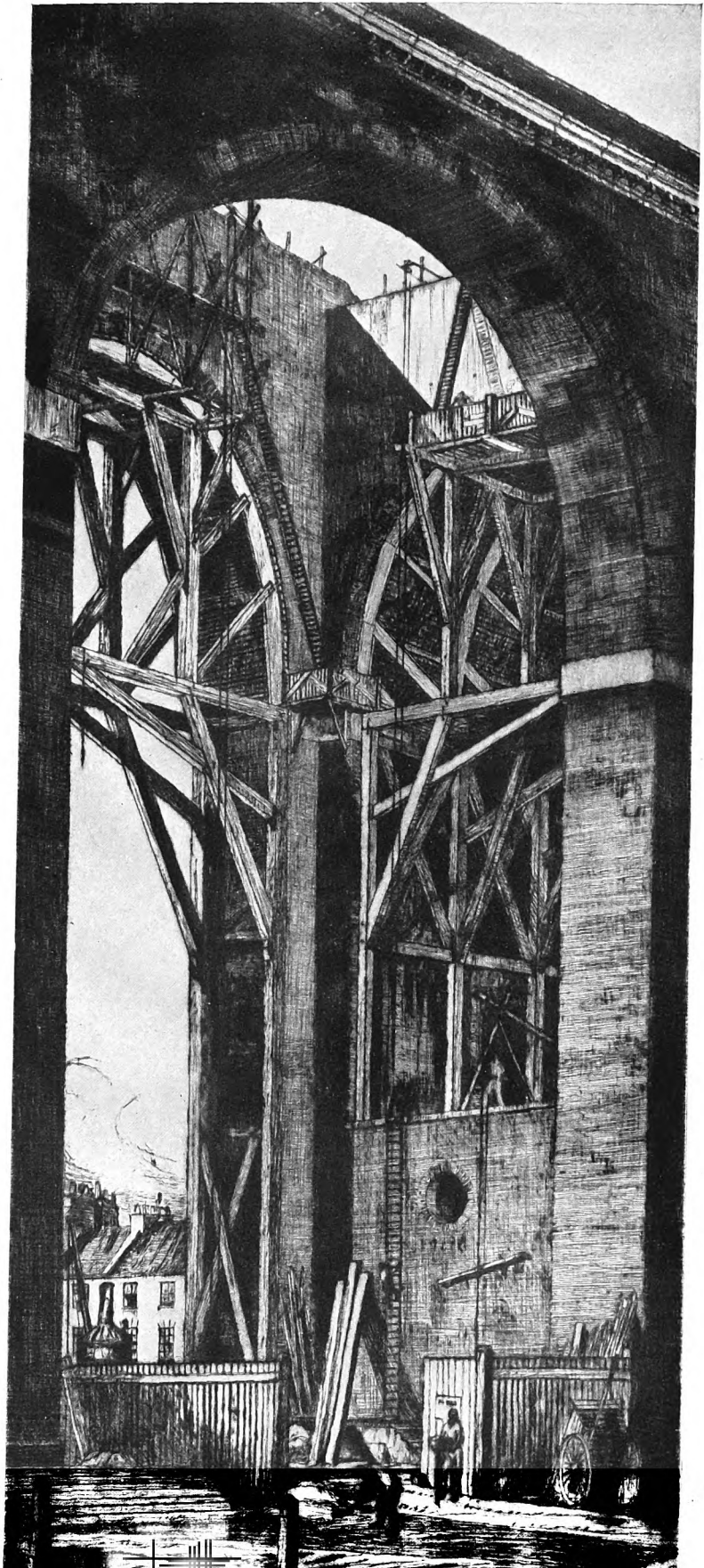
From the Dry-Point by Leslie Mansfield, A.R.I.B.A.















# THE PLACE DE LA CONCORDE, PARIS.

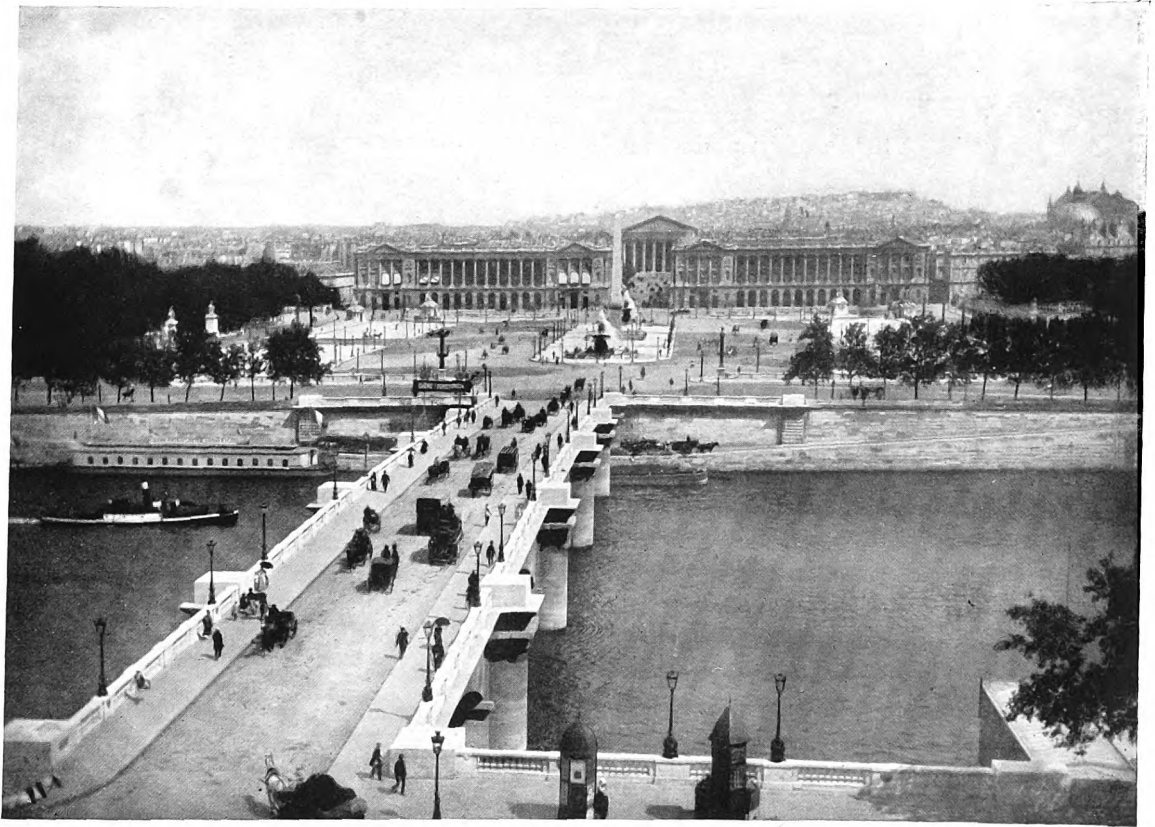
By R. RANDAL PHILLIPS.

*With Photographs specially taken for "The Architectural Review," including Plates VIII, IX, and*

SO poignant has been the history of Paris, so dramatic the many episodes of her career, that a score of places in and about the city come to mind as the scenes of great events. But nowhere have there been such culminations of pomp and circumstance, of fierce combat, revolution, civic exultation, fêtes, as in that great space which is now known as the Place de la Concorde. In point of size alone it claims paramount attention in a city where magnitude characterises all important undertakings. As a piece of civic lay-out this Place, with its length of 400 yds. and its width of 235 yds., is indeed superb. It is a great space enshrining a great concep-

but he did not live to see the scheme completed represented Louis on horseback, in Roman garb with a wreath of laurel, in the manner so popular in the eighteenth century. It was founded in 1760, but not in place until three years later. The statue was on a tall pedestal which had bas-reliefs on its four faces. At the corners were large female figures, by Pigalle, representing Strength, Wisdom, Justice, and Peace. The positions of the figures gave rise to the following lamp

*Grotesque monument, infâme piédestal !  
Les vertues sont à pied, le vice est à cheval*

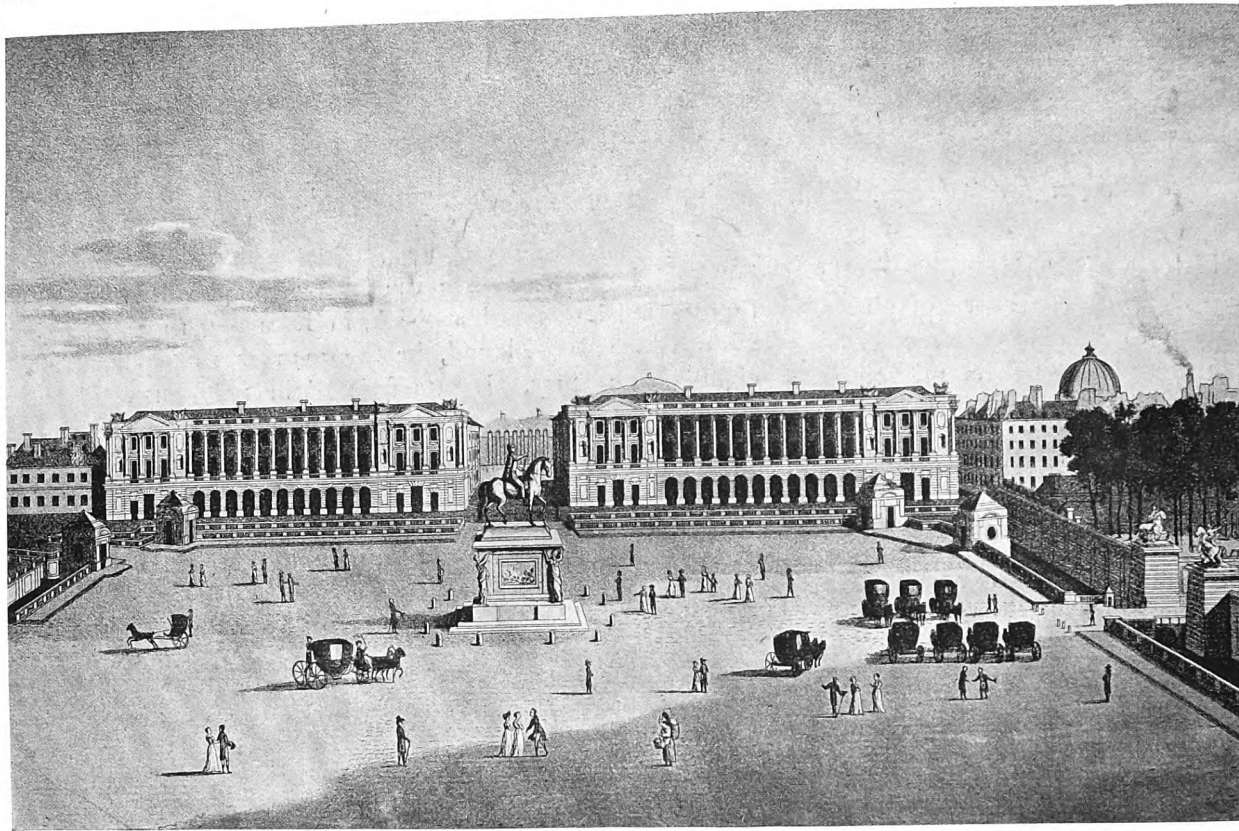


GENERAL VIEW FROM THE SOUTH SIDE OF THE RIVER.

on, and from every point of view its effect is noble—especially on the north side, next the Rue de Rivoli, looking towards the Chambre des Députés, with the dome of the Invalides rising beyond as a magnificent central point; and no less impressive from the south side of the river, looking towards the trilogy of classical architecture composed of Gabriel's two buildings and the Madeleine at the end of the Rue Royale.

The history of the Place de la Concorde is one of engrossing

From the first it seems to have been the intention to clear the great Place out of the space provided by the king's palace. A considerable delay was experienced in carrying out the scheme. The statue was in position by 1763, and a start was then made on the features that were to enclose the Place. It was not, however, until 1772, that the work was completed. The photograph on the next page shows the Place as it was in 1789, at the time the two buildings by Gabriel



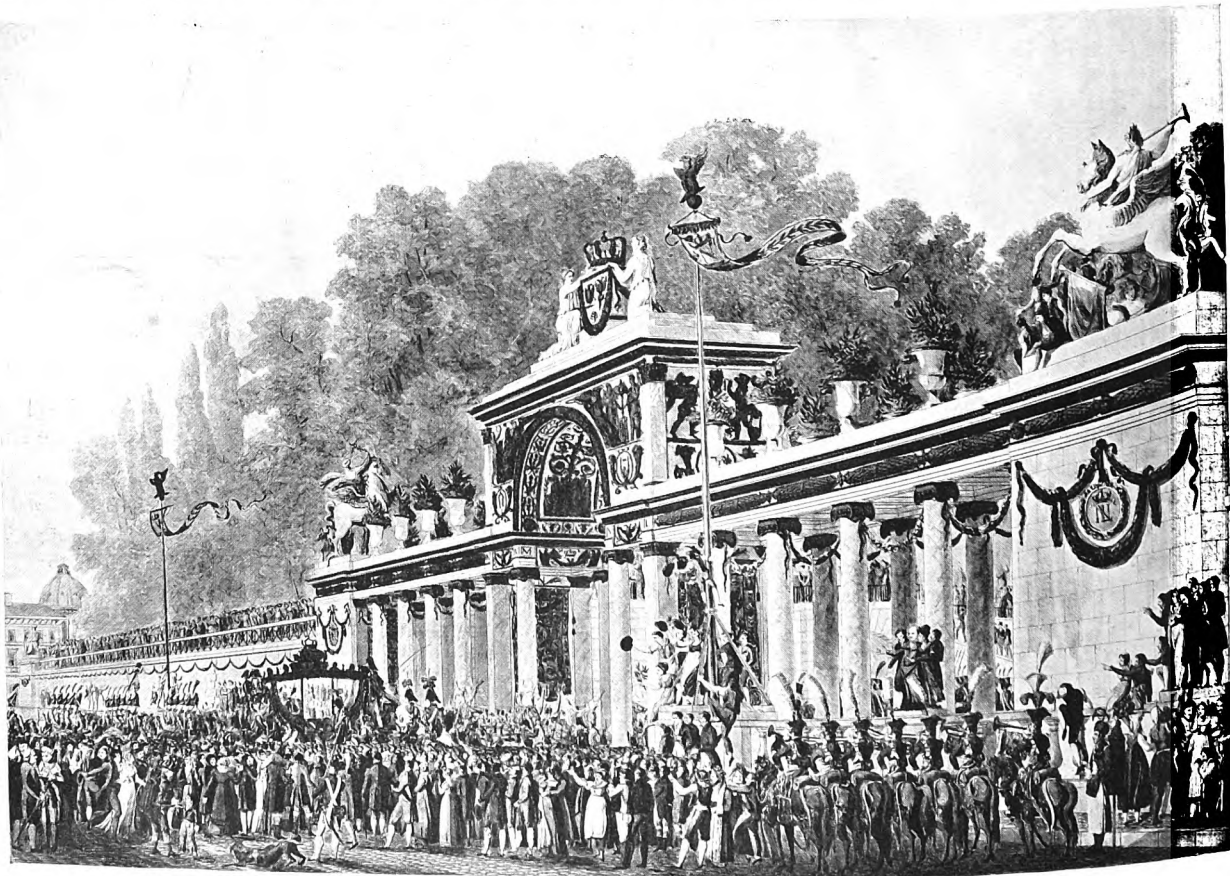
THE PLACE AS IT WAS IN 1789, THEN CALLED THE PLACE LOUIS XV.

will be noticed Montmartre, at that time a secluded hill in the countryside, and at the end of the Rue Royale are seen the columns of the Madeleine, then in process of erection.

The space thus completed was called the Place Louis XV. It has already been noted that the scheme was not finished until 1772. Two years previously the first of many tragic scenes was here witnessed. This was the catastrophe in connection with the fête which was held on May 30th, 1770, to celebrate the marriage of the Dauphin (afterwards Louis XVI) with Marie Antoinette. Versailles had already had its fête, with a great display of fireworks, which, however, were spoiled by rain. Paris wished to eclipse Versailles, and Ruggieri, the Italian pyrotechnist, was given a prodigal hand. The catastrophe occurred while the display was in progress. Some of the rockets accidentally caught fire and exploded others, causing a fearful panic among the huge crowd assembled in the Place. First there was a rush across the space towards the Rue Royale, when numbers of women fainted, fell, and were trampled to death, and this stream of terror-stricken people was met by an incoming stream of others who did not know what had occurred, while a further element of danger was the presence of numerous carriages of aristocratic families drawn up in the thoroughfare next the

Garde-Meubles. Exactly how many were killed on this occasion it is difficult to say. Mercier in his "Tableau de Paris" gives the total as more than 2,000, and adds that so great was the crush that many persons for years afterwards bore the marks of objects that had been pressed into them. Alexandre Dumas, in his "Memoirs of a Physician," gives a full account of the event, and, incidentally, his description furnishes an indication of the architectural character which was then considered necessary even for set-pieces of fireworks. He says: "Allegory, which reigned supreme at that period, was coupled with the most graceful architectural

style, and the scaffolding represented the ancient Temple of Hymen, which, with the French, rivals in ever-springing youth the Temple of Glory. It was supported by a gigantic colonnade, and surrounded by a parapet, at the angles of which dolphins, open-mouthed, only awaited the signal to spout forth torrents of flames. Facing the dolphins rose, majestically on their urns, the Loire, the Rhone, the Seine, and the Rhine, ready to pour forth blue, white, green, and rose-coloured flames at the moment when the colonnade should be fired. Other parts of the works, which were to be discharged at the same time, were to form gigantic vases of flowers on the



TRIUMPHAL SCREEN AND ARCH ERECTED AT THE ENTRANCE TO THE TUILERIES GARDENS IN 1810.





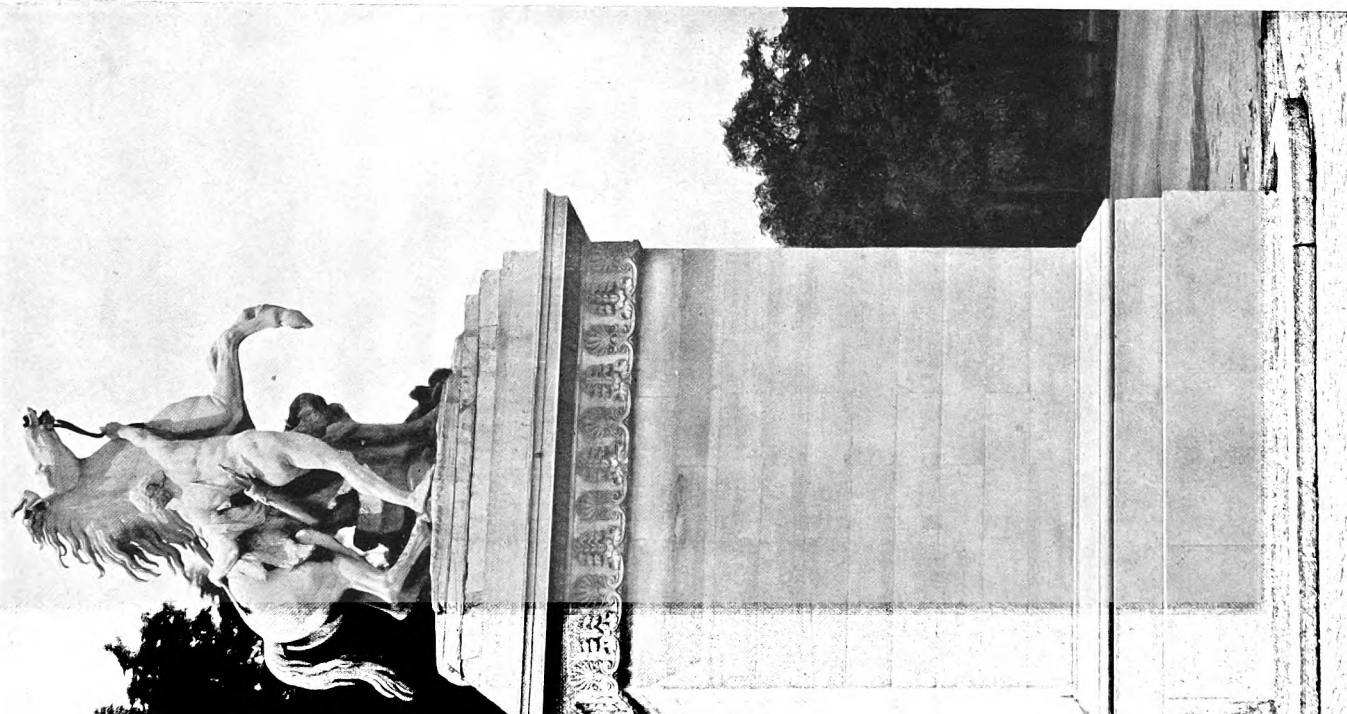
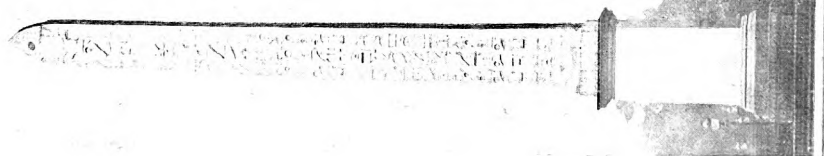
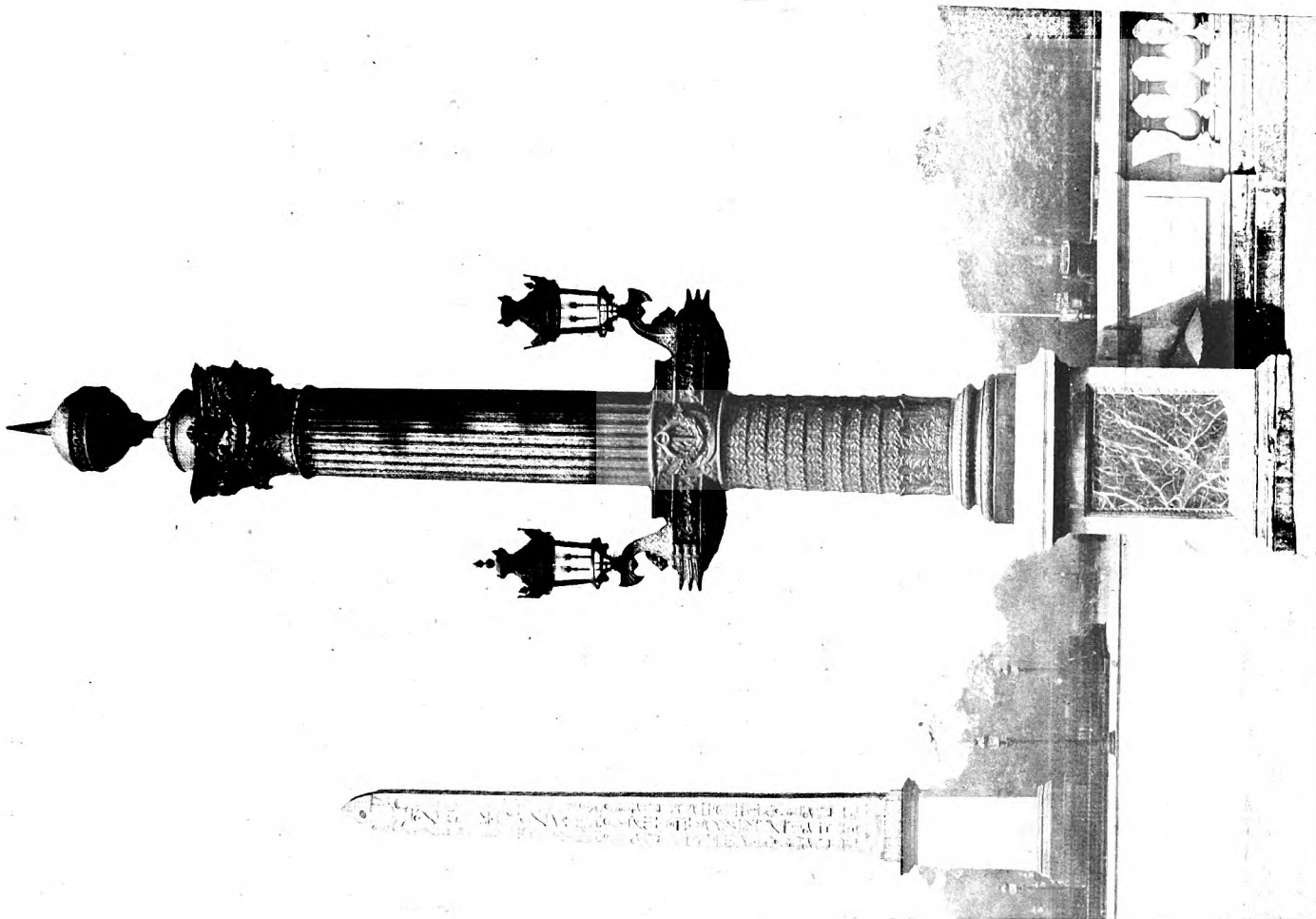














terrace of the Temple of Hymen. Lastly, upon this same structure, destined to support so many things, rose a luminous pyramid, terminated by the terrestrial globe. This globe, after emitting a rumbling noise like distant thunder, was to burst with a crash and to discharge a mass of coloured girandoles. . . . The commencement of the fireworks was magnificent, and in every respect worthy of the high reputation of Ruggieri. The decorations of the temple were progressively lighted up, and soon presented one sheet of flame. The air rang with plaudits, which were succeeded by frantic cheers when the gaping mouths of the dolphins and the urns of the rivers began to spout forth streams of fire, which crossed and intermingled with each other. Suddenly a bright light burst forth. It was a bomb which exploded and set fire to the bastion upon which were placed the *bouquet* and the spare fireworks. A crash, equal to that of a hundred peals of thunder crossing in all directions, bellowed through the Place, and, as if the fire had contained a discharge of grape-shot, it put to rout the nearest spectators. . . . The people, at first astonished, then terrified, recoiled with resistless impetus, communicating the same movement to the myriads of spectators in the rear, who, breathless and suffocated, pressed backwards in their turn on those behind them. The scaffolding took fire; children shrieked; and the police, thinking to silence the screamers, and to restore order by violence, struck right and left at random. . . . The stunning cries, far more terrible than those of the battlefield, the neighing of horses, the frightful noise of wheels grinding now the pavement, now the bodies of the slain, the flames of the scaffolds, the sinister gleaming of swords drawn by some of the infuriated soldiers,

and over all this ensanguined chaos the bronze by the ruddy reflections, and seeming to presage carnage. . . .”

This was in 1770. Seven years later the Place of another conflagration, when the multitude of boys by mountebanks for the annual fair of St. Ovid caused a serious panic.

The Revolution furnishes the next series of incidents. It was on August 10th, 1792, that the mob broke into the Tuileries and began that destruction of all things royal which neither art nor humanity. The next day an order was issued for the removal of the equestrian statue of Louis XV, which promptly melted down and converted into pieces of cannon. In its place was set up a figure of the Goddess of Liberty, being of terra-cotta, was at once nick-named the *bonne femme* or “Mud.” At the same time the title of the square was changed to the Place de la Révolution, and in the middle of January 21st, 1793, was set up that instrument of death, the guillotine, which, by the time its task was ended, in 1795, had decapitated 2,800 persons—the tragedy commencing with Louis XVI, and including, in 1793, Louis XVI, Corday (July 17th), Brissot, leader of the Girondins, and twenty-one of his followers (October 2nd), Marie Antoinette (October 16th), Philippe Égalité, the father of Louis XVIII (November 14th); and in 1794, Danton and Robespierre, Saint-Just, and others of the Committee of Public Safety (July 28th), and seventy members of the Convention had acted under Robespierre’s direction (July





exact spot on which the guillotine was erected is that now occupied by the fountain on the south side of the square, despite Chateaubriand's protest that all the water in the world would not suffice to remove the blood-stains that had sullied the Place.

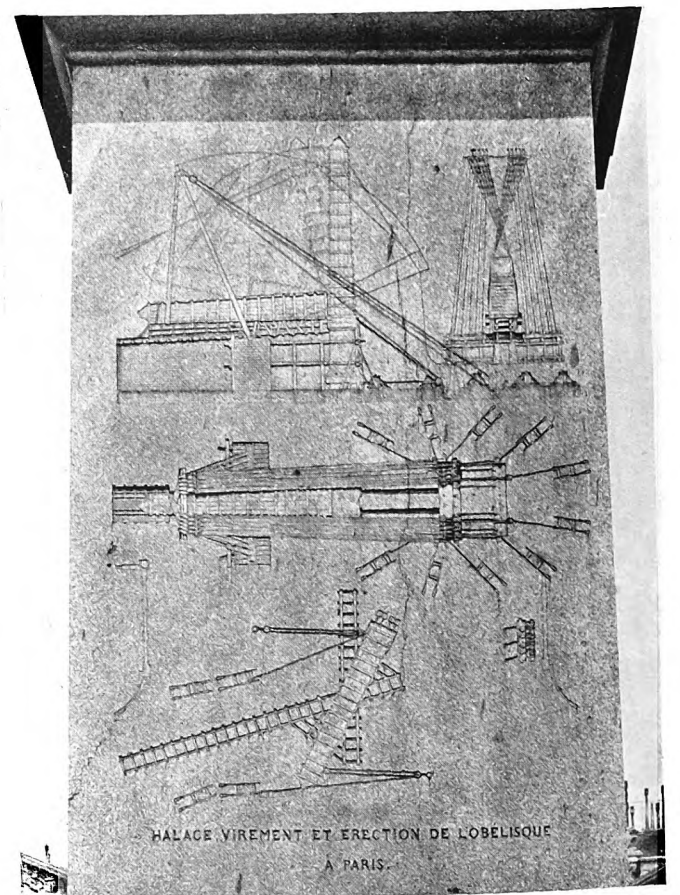
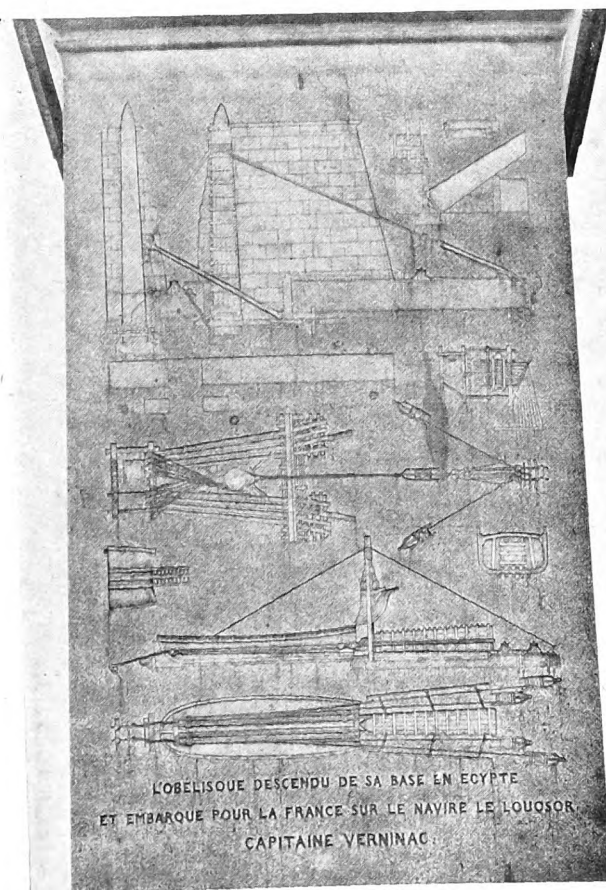
Under the Directory, when the worst period of the Revolution was at an end and the Republic itself was disappearing, the Place again changed its name, becoming now the Place de la Concorde, which title was preserved under the Consulate and the Empire. In connection with the Napoleonic era it is interesting to record that great celebrations were witnessed in the Place on the occasion of the Emperor's marriage with Marie-Louise of Austria in 1810. Percier and Fontaine were charged with the task of adding suitable architectural embellishments, and, as we may see in the magnificent volume that was produced as an official record of the ceremonies (a reproduction from which, from the copy in the Soane Museum, is here given, by courtesy of Mr. Walter L.



FIGURE OF "NANTES" BY CALHOUET, ON PEDESTAL BY GABRIEL.

Spiers, the curator), these were carried out on a scale worthy of the Emperor. The chief feature was a triumphal arch and colonnade erected at the entrance to the Tuileries. On reference to the illustrations on page 62 it will be seen that this piece of scenic architecture was arranged between the two piers on either side of the entrance, on which were, and are to-day, the winged horses of Mercury and Fame, by Coysevox, which balance the two by Coustou on the opposite side of the Place, at the entrance to the Champs Élysées, known as "Les Chevaux de Marly," from the fact of their having originally stood in the gardens of the great Château de Marly. On top of the triumphal arch were two figures, allegorical of Peace and Abundance, placing the Imperial crown on the

altar of Hymen; while below, on the faces and sides, and on the soffit, were bas-reliefs and ornaments profusely gilded, as well as paintings allegorical of the union of the armies of Austria and France. A series of vases containing green shrubs



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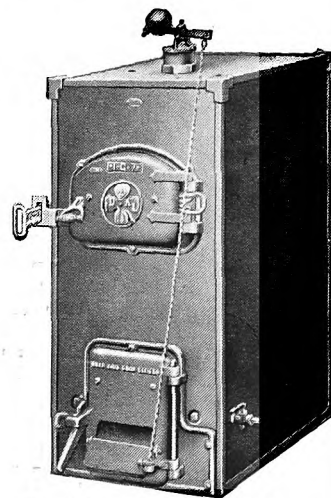
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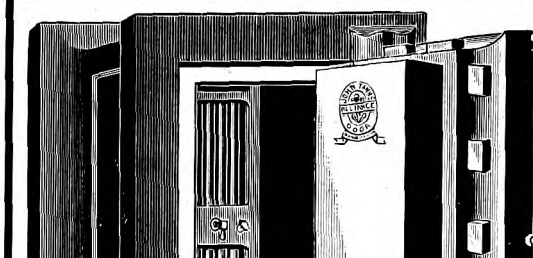
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extended along the cornice, and festoons and bands of enrichment served to complete a scheme of much magnificence.

At the Restoration of the Monarchy, the Place resumed again its original title of the Place Louis XV. It was considered, however, that greater honour was due to the king whose life had been forfeited; accordingly, the title was changed to the Place Louis XVI, the bridge across the river, in axial line with its centre, being called the Pont Louis XVI. Further, it was decreed that a monument to the royal victim should be erected in the centre of the Place; but, from one cause and another, this project was never carried out.

With the Revolution of 1830 the title of the Place de la Concorde was readopted, and has so remained to the present day.

It is necessary now, in conclusion, to trace the history of the works which gave to the Place its present familiar features. In 1828, by order of Charles X, the Municipality of Paris were proceeding with the scheme whereby a sum of at least £2,230,000 (about £90,000) was to be expended on completing the architectural lay-out of the square. Misfortune followed, however, in the form of an epidemic of cholera, with the result that eventually the total expenditure had to be reduced to £1,500,000 (£60,000).

In 1836 the Obelisk, presented to Louis Philippe by Mohammed Ali, was set up. It came from Upper Egypt, where it had stood as one of a pair in front of the entrance to the Temple of Luxor. It is a granite monolith 76 ft. in height, covered with hieroglyphics which celebrate chiefly the glory of Rameses II, or Sesostris, who reigned 1400 B.C. The operations of lowering this great needle, which weighs 240 tons, transporting it to France, and re-erecting it on the Place were carried out under the direction of M. Lebas, engineer, whose ingenious methods for accomplishing the task are recorded graphically by incised and gilded diagrams on the face of the pedestal, as shown by the illustrations on page 64. M. Lebas gave proof of his confidence in his methods by standing beneath the obelisk while it was being raised!

The other embellishments of the Place include the two large fountains, the eight colossal statues, and the many rostral columns. The fountain on the south side is emblematic of "The Seas," that on the north side of "The Rivers." They are of bronzed iron, and include a very large number of Naiads, Tritons, and other figures, the models for which were executed by the following sculptors—Brion, Débay père, Desboëuf, Elschoëct, Seuchères, Gechter, Hoëgler, Husson, Lano, Merlieux, Moine, and Valois. The eight colossal statues, representing the chief towns of France, are seated on pedestals which would appear to have been designed by Gabriel (see the illustration of the Place as it was in 1789, on page 62). They are by the following sculptors—Lyons and Marseilles by Petitot, Bordeaux and Nantes by Calhouet, Lille and Strasbourg always draped in mourning) by Pradier, Rouen and Brest by Cortot. The rostral columns, of bronzed iron, were designed by Hittorff.

So was finished the great Place in the centre of Paris, a work of civic lay-out of first-class importance, embellished by Gabriel's magnificent buildings, by fine sculpture groups, and

## THE ARCHITECTURE HUMANISM.

THIS book\* is a very solid contribution to æsthetic philosophy. It is, moreover, a book which, on account of the clarity of its exposition and the vigour and directness of its prose style, it is a delight to read. The library of architectural criticism has been enriched by a volume that is not only a work of literature in the true sense, but a powerful polemic assurance of all the insidious theories and prejudices that have been against the proper understanding of our art. The first treatise requires some explanation; its scope is wide, and a cursory glance at the chapter-headings would lead to a false expectation. Although nominally a defence of the Renaissance, it is, in actuality, far more than this. Renaissance architecture was chosen as the subject of discourse because, in our day, in measure, it has been made a target of abuse by all who have shown themselves least capable of comprehending the true nature of design. On the title-page there are two inscriptions: "A Study in the History of Taste." For this phrase might almost be substituted the inscription "A Study in the History of *Bad* Taste," for that would be a more accurate nomenclature. And a highly welcome and illuminating book it is, and one which should result in the expurgation of that is tedious and irrelevant in contemporary architectural criticism. Mr. Scott's essay, however, is by no means entirely defective, but, as the need for clearing the ground was so urgent, the definitely constructive portion of it is relegated to the end of the book, and necessarily suffers somewhat in being crowded into such a small space. There is no occasion, though, to regret very much over that, as the author has promised another volume in which he will explain at greater length the principles of design that he conceives to have actuated the Renaissance architects.

The four fallacies which he takes especial pains to expose are the Romantic, the Mechanical, the Ethical, and the Symbolical. He describes the Romantic movement as a movement of the poetic sensibility. "By the stress which it places on qualities that belong appropriately to literature, it has placed in architecture, if at all, then only in a secondary position, it so falsified the real significance of the art that even at the present time, when the Romantic movement is less conspicuous in the creation of architecture, the fallacies we shall now expose are still abundantly present in its criticism." He points out upon the fact that a species of literary symbolism is evident in the attempt to read into architectural forms historical associations. "Some minds find in the works of mediæval builders the record of a rude and unrefined piety; others value it as the evidence of a dreaming piety. It is an 'expression of infinity made imaginable'; it is an embodiment of 'inspired democracy.' It is clear that there is no limit to this kind of writing, and we have only to be convinced of its total lack of any objective significance characteristic, real or imagined, of a mixed set of races, during a period of several hundred years."

in their eyes, that it did not impose upon them the necessity of entering into the conceptions of the artists who created it; it left them free to think their own thoughts, to interpret the forms in front of them in any manner that pleased them. This was at the root of their objection to Renaissance architecture—it is too definite, too insistent upon its own purpose to become the subject of vapid poetical imaginings. Mr. Scott has no patience with this slovenly attitude. "Everything in architecture," he protests, "which can hold and interest the intellect; every delight that is complex and sustained; every subtilty of rhythm and grandeur of conception is built upon formality. Without formality architecture lacks the syntax of its speech. By means of it architecture attains, as music attains, to a like rank with thought. Formality furnishes its own theme, and makes lucid its own argument. 'Formal' architecture is to the 'picturesque' as the whole body of musical art to the lazy hum and vaguely occupying murmur of the summer fields." But he does not wholly condemn the picturesque. There is an extravagance of design, a vigour and variety of shape, which are admirable, and, according to the author of this volume, Baroque architecture supplies this picturesqueness.

The mechanical fallacy is the next to be dealt with. This, in its origin, is less complex than the Romantic; it was only natural that at a time of great industrial expansion and scientific discovery many theorists should have translated into the realm of art standards of value which belong by right to the realm of engineering. Hence it has become customary to hold up for our admiration a species of building in which architectural forms have been determined by engineering necessities. Mr. Scott is at pains to justify the apparent "untruthfulness" of many Renaissance buildings. He might have completed his case by carrying the war into the enemy's camp, for he could point out many elements of similar untruthfulness in Gothic churches; but the author's case is so strong that only a part of it could be stated. The paradox is that the men who in their criticism of architecture were guilty of the most mawkish sentimentality were at the same time debarred from an appreciation of its æsthetic aspect by their habit of attaching undue importance to matters of mere construction. Mr. Scott shows clearly that Ruskin and the Gothic Revivalists, although nominally in revolt against the industrialism of their age, were themselves its profoundest victims.

In discussing the ethical fallacy he traverses well-known ground, but he has many new and suggestive things to say. He preserves a strictly judicial attitude, and refuses to subscribe to the half-truths of the "art-for-art's-sake" school. "In the last resort," he says, "great art will be distinguished from that which is merely æsthetically clever by a nobility that, in its final analysis, is moral. The dignity of architecture is the same dignity that we recognise in character. Thus when we have discovered it æsthetically in architecture, there may arise in the mind its moral echo. But the echo is dependent on the evoking sound; and the sound in this case is the original voice of architecture whose language is Mass, Space, Lines, and Coherence."

Mr. Scott says in his preface that "the history of architecture, robbed of any standard of value, is barren," and he amplifies this dictum in his exposure of "the biological fallacy," which might perhaps be appropriately called the historical fallacy. He rightly protests against those tedious professors of architecture who find conspicuous merit in unimportant, transitional periods, simply because they are "interesting," and provide opportunities for a display of archæological ingenuity; which reminds one of the saying that

"Only strong personalities can endure history: the weak are extinguished by it."

In his chapter on humanist values the author develops his theory of design. He lays stress upon the fact that "The spaces, masses, and lines of architecture, as perceived, are appearances. We may infer from them further facts about a building which are not perceived; facts about construction, facts about history or society. But the art of architecture is concerned with their immediate aspect; it is concerned with them as appearances." Profound truth! And how seldom recognised by amateur critics! But given the form as the subject matter of our criticism, what is the nature of its reaction upon ourselves? This is the question Mr. Scott asks, and in his reply he formulates his definition of "the architecture of humanism," which, according to him, is the only true architecture. "The tendency to project the image of our functions into concrete forms is the basis, for architecture of creative design. The tendency to recognise in concrete forms the image of those functions is the true basis, in its turn, of critical appreciation." This attitude is consistently maintained throughout the book. For instance, when dealing with the question of construction he tells us that "our æsthetic reactions are limited by our power to recreate in ourselves, imaginatively, the physical conditions suggested by the form we see: to transcribe its strength or weakness into terms of our own life."

In drawing a distinction between *beauty* and *style* he says that mass, space, and line, when brought into relation with our human functions, are the elements of beauty, but *coherence* is necessary before there can be style. Here the activity of the intellect is made manifest, the intellect which, though it is capable of a logical synthesis, cannot of itself enable us to establish a sympathy between our personalities and brute matter. When once, however, such a connection has been achieved through the instincts by which we are made aware of our bodily states, themselves capable of being expressed in terms of brute matter, then it is possible by the operations of the mind to combine into an artistic unity the elements thus apprehended. The author maintains that "Style, through coherence, subordinates beauty to the pattern of the mind, and so selects what it presents that all, as one sole act of thought, is found intelligible, and every part re-echoes, explains, and reinforces the beauty of the whole."

For Mr. Scott the word "humanism" does not imply any of the philosophical crudities with which it is sometimes associated. His is no illegitimate anthropomorphism, but merely an assertion of the proper status of man in the universe. "Man," he says "is not the centre of the world he lives in, but merely one of her myriad products, more conscious than the rest, and more perplexed. . . . A spectacle surrounds him, sometimes splendid, often morose, uncouth, and formidable. He may cower before it like the savage—study it impartially like the man of science. But a third way is open. He may construct within the world as it is, a pattern of the world as he would have it. This is the way of humanism, in philosophy, in life, and in the arts."

Over the Romanticists and their ilk Mr. Scott has scored a notable victory, which the urbanity of his manner has rendered none the less crushing. Few will be found to deny that the destructive portion of his task has been supremely well done. But "The Architecture of Humanism" also contains an important contribution to constructive criticism, and every reader of the present volume will eagerly look forward to his next, in which the principles of design will be further elucidated by illustrations.







Photo : Photocrom.



Plate I. October 1914.

Photo : Newspaper Illustrations.

GENERAL VIEWS OF THE TOWN OF LOUVAIN, NEAR BRUSSELS, BEFORE AND AFTER DESTRUCTION  
BY THE GERMAN ARMY.

# THE DESTRUCTION OF LOUVAIN

*With Plates I to XII.*

BY its wanton acts of destruction in the course of the war in Belgium and France, the German army has covered itself with infamy. Visé, the first place destroyed in pursuance of a ruthless system, was soon followed by Wavre, Namur, Dinant, Malines, and then by Louvain. The indignation of the whole world has been aroused by these depredations; so great, indeed, has been the interest centred in Louvain, that it has been felt that an adequate series of illustrations of the chief architectural features of the town would be welcomed. Hence the present record, the first of a series which will be published by THE ARCHITECTURAL REVIEW. At the time of writing, news comes to hand of an act no less astounding than the destruction of Rheims Cathedral. So glorious an heritage of mediæval art demands representation on an extensive scale, which is not possible in this issue; but in the future we hope to give a series of photographs and drawings of Rheims, together with others of whatever else in architecture may have to be mourned by that time.

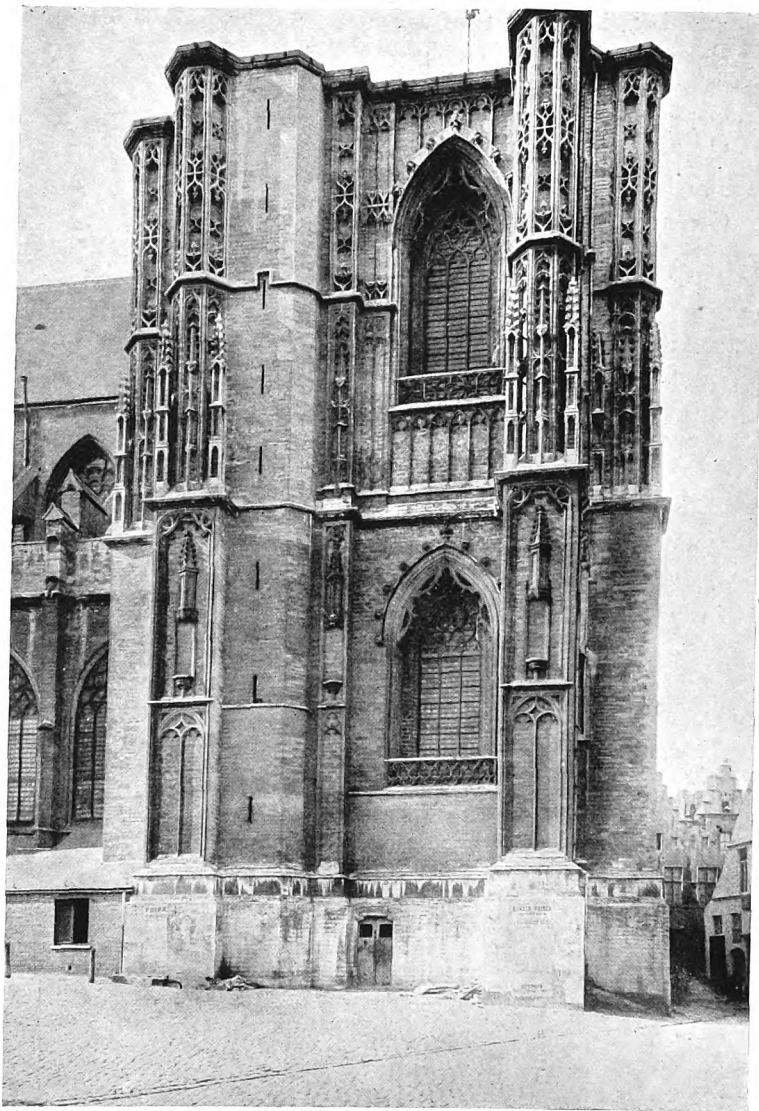
It was on Wednesday, August 19th, that the German army entered Louvain, after having burnt down the villages through which it had passed. What happened subsequently will have an authentic record in the second report of the Belgian Commission of Inquiry on the Violation of the Rights of Nations and of the Laws and Customs of War. From this we learn that German soldiers opened the doors of houses which had been abandoned by their inhabitants, pillaged them, committed other excesses. On the nightfall on August 26th the German troops that had been repulsed by the Belgians fled in a panic-stricken into Louvain. Several witnesses affirm that the German garrison which occupied the town was

particularly the quarters of the upper town, comprising the Church of St. Pierre, the University buildings, the University library, its manuscripts and collections, the municipal theatre, and the modern buildings. This was the case for several days. The final result is thus recorded in the Central News:—

“The Rue de Bruxelles, from No. 71 onwards, the Rue de Paris have been completely burned, as have the Rue de Malines, the Rue Courte, the Old Market, and the Rue des Poulets. The premises of the Table Ronde, opposite the Rue de la Ville, have been burned.”

The tower of the adjacent Church of St. Pierre is still standing, but the rest has been destroyed. The Hôtel de Ville itself is intact. The Rue de Tirlemont is burned. The Rue de la Station is burned. The Brasseurs has been burned. The Rue de Liège is burned. The Place du Peuple is burned to complete ruin. The Rue de Vital Decoster is burned. The Place des Jacobins is destroyed, but the Rue de la Juste Liptse in the Rue de la Gare is still standing. The Place de la Nation is completely destroyed. The Rue de la Gare de Tirlemont is destroyed on one side. The Rue de No. 25, and from No. 148 everything has been destroyed. The Rue de la Chaussée de Dieppe has been destroyed, as has the Rue de Bellevue. On the Rue de Jodoigne ten houses on one side have been destroyed, the other side is intact.”

From the foregoing account, there is ironical in turning to the statement made by officials from the German Administration who went to find out the state of affairs in Louvain. They are pleased to find that “only between one-fifth and one-sixth of Louvain is



CHURCH OF ST. PIERRE: NORTH-WEST TOWER.

state of affairs” in Louvain. They are pleased to find that “only between one-fifth and one-sixth of Louvain is



of the town by Mr. G. A. T. Middleton, A.R.I.B.A., who was very familiar with its buildings:—

#### A REMINISCENCE.

While partaking of a certain family resemblance, every Belgian town has (or had before the recent destruction, partial or complete, of so many recently) its own peculiar characteristics, difficult to express in words. Most Englishmen who have travelled at all know Bruges, and are contented with its appellation of "quaint and sleepy"; while Liège, on its broad river and with its clean streets and boulevards, has always made an entirely different appeal. So, too, has it been with Louvain. It was (one must speak in the past tense) farther from England than Bruges, and consequently less known to the casual visitor, but just as sleepy, just as picturesque, and just as poor. It was nearer than Liège, and had none of the attraction of commercialism possessed by that formerly thriving city. Its first impression upon a visitor was almost invariably that of a deserted town. The pretentious railway station was facing an open "Place," from which a tramway conveyed one in an absolutely direct line down a long, straight, wide street, whose tall white houses on either side would reflect the glaring sunlight, right into the heart of the town, where all the old buildings clustered in a crowded group. Generally the street would be deserted, and so one's attention would be directed to the houses, and attracted by the strange sight, to English folk, of mirrors protruding at all sorts of angles from almost every window, so that the inhabitants could observe the passers-by without themselves being seen; but now and then a different note would be struck by the passage of a squadron of lancers or a battery of artillery, due to the army headquarters being close at hand.

The tram deposited its passengers at the east end of the great Church of St. Pierre, generally known as the Cathedral, and certainly of cathedral magnitude. Possibly no church in Europe gave such an impression of ruggedness, at any rate



Photo: G. A. T. Middleton.

RUE DE NAMUR BEFORE DESTRUCTION.

until its complete renovation was commenced some years ago. It was built of a soft stone which had become weather-

worn; it had never been completed, so that such important architectural accessories as the great South Porch were missing except for indications of what had been intended; it had suffered mutilation and disfigurement in many a disturbance; and in front of it and between its great flying buttresses had been built a row of Dutch-looking three-storied premises, with ornate dormers of somewhat Elizabethan character, all painted white. To the artist it appealed irresistibly by its picturesqueness, while the architect was confused. Yet, walking round and noting carefully, he would gradually observe points of unusual interest, such as the presence of the fleur-de-lys worked with much grace into the stone tracery of some windows of the South Choir aisle, still in one instance discernible in the photograph taken since the destruction (see p. 70); the, to English eyes, unusual and quite beautiful profile of the "Flamboyant" mouldings exposed in the



Photo: Centra! News.

RUE DE NAMUR AFTER DESTRUCTION (UNIVERSITY LIBRARY ON LEFT).



unfinished South Porch; and the bold external row of pierced cusping to the outer arch of the West Window, thrown into relief by the deep shadow of the recess behind it, the glass being set far back. Internally a feeling of quietude prevailed, with nothing exceptional to attract; but again detailed inspection would be greatly rewarded, for if the oak carving, both by the west end organ and in the south transept, was not greatly exceptional (though of Renaissance type and unquestionably good), the great variety and beauty of the patterns of leadwork in the windows, which were filled with tinted and not with painted glass, was most remarkable. Its destruction must now be complete, but just possibly some smaller and almost unique features may have escaped, and, if so, it is to be hoped that the tiny iron fittings of the aumbry doors in some of the chapels of the south aisle are among them. These—lock plates and ventilation openings—consisted of superimposed thin plates of metal, so pierced as to give the effect of cusped and moulded tracery of intricate design, the only others at all like them being in the Church of St. Jacques at Liège.

Opposite to the south transept of St. Pierre, on the other side of the small "Grand Place," still stands the Hôtel de Ville, the most noteworthy building in Louvain which the Germans have spared. It is of the same type as those at Brussels and Audenarde, and although not so large is better proportioned. Instead of a central tower, it has six somewhat grotesque turrets so designed as always to give an unfinished effect, as if they were under scaffolding; but then this is but normal to the building, for its soft stone disintegrates rapidly, and it is in constant need of repair, even to the extent of practical refacing twice within the last thirty years! On the first of these occasions the restoration of the whole building, while absolutely conservative, was most thorough, and the writer remembers measuring the largest oak beams he ever saw, lying in the "Grand Place" ready for erection in the hall. One of these was 20 in. by 16 in. and no less than 42 ft. long. When raised into position, short cantilever pieces were added, richly carved, beneath either end, as if with the idea of reducing the theoretic span—a device which is quite common in Belgium.

It was in the narrow street by the western side of the Hôtel de Ville, and close to it, that the great Library was housed, whose burning has been likened so frequently of late to that of Alexandria. The building which contained it was flush with the street, of fifteenth or sixteenth century date, and designed originally as the Florentine Palaces were, to resist the attack of a street mob, there being no windows, but only a strong door of late Gothic character (which, by the way, possessed a beautifully-carved centre post) on the ground floor. The windows above were of late

Further along the same street came the cumbrous Church of St. Michel, with a quaintly-designed pump, with a long iron handle, on the pavement in front, and further on again stood one of the most exceptional architectural curiosities of the whole of the Low Countries. One or two smaller examples of the same sort of thing were to be seen in the town, certainly, but all were of considerable interest like those at Ypres and the little piece in the Albert Museum: none could compare in richness with this.

Of the University buildings there was never much to be seen architecturally, for though reasonably well proportioned, they were eminently lacking in pretension, such as the University of Louvain as a seat of learning would have justified them by, and wandering into the narrow streets of the town, occasional stepped gables to the houses or porches leading up to lofts, and provided with pulley blocks for hanging goods from the street below, together with



overhanging upper storeys, made up many a picturesque vista, while here and there real interest would be aroused—as by the presence in an otherwise commonplace wall of a ruined Romanesque doorway, well preserved, and possessing the exceedingly rare feature of the English dog-tooth ornament carved on the hood moulding.

Then, too, on presently reaching the river bank, a view would be opened out of the Church of St. Gertrude, with its excellently proportioned tower and spire, the latter in pierced tracery, and thus quite exceptional if one puts out of consideration the modern spires of Cologne Cathedral. It was, indeed, a veritable little gem, both externally and internally. One feared that it had been destroyed, but from the latest reports it appears to have been preserved intact, and for this we must be thankful, both for the sake of its spire and that of the oak choir stalls belonging to the period of change from Gothic to Renaissance. They are examples of an art for which Louvain was always famous, right up to the end; for in Louvain was situated probably the finest wood-carvers' "shop" on the Continent of Europe, which has supplied the stalls and pulpit of many an English church, and where a large party of craftsmen with the knife and chisel worked together. Of their accomplishments of recent years there was one most exquisite example in Louvain itself—a triptych in rich and delicate tracery over an altar in the north transept of St. Pierre; but with the burning of that church it has almost surely been destroyed.

In war there must always be a vast amount of death and

human suffering; but of these things even contemporaries, and certainly posterity, take little account. By contrast, the ruthless and unnecessary destruction of evidences of high civilisation, such as great libraries, works of art, or architectural monuments, is remembered as an act of irreparable vandalism against its perpetrators, not merely for decades but for centuries. Thus will the burning of Louvain go down to those who follow us in time to come, and possibly prove of higher value to humanity in the end than any other result of the great war now proceeding, as a permanent lesson of the effect of highly advertised "culture" when divorced from religious belief and tolerance. In this way, perhaps, our Belgian friends may take comfort that the sore trials of the present may bear good and abundant fruit in time to come. G. A. T. M.

The following are descriptive particulars of Louvain's chief buildings:—

#### THE HÔTEL DE VILLE.

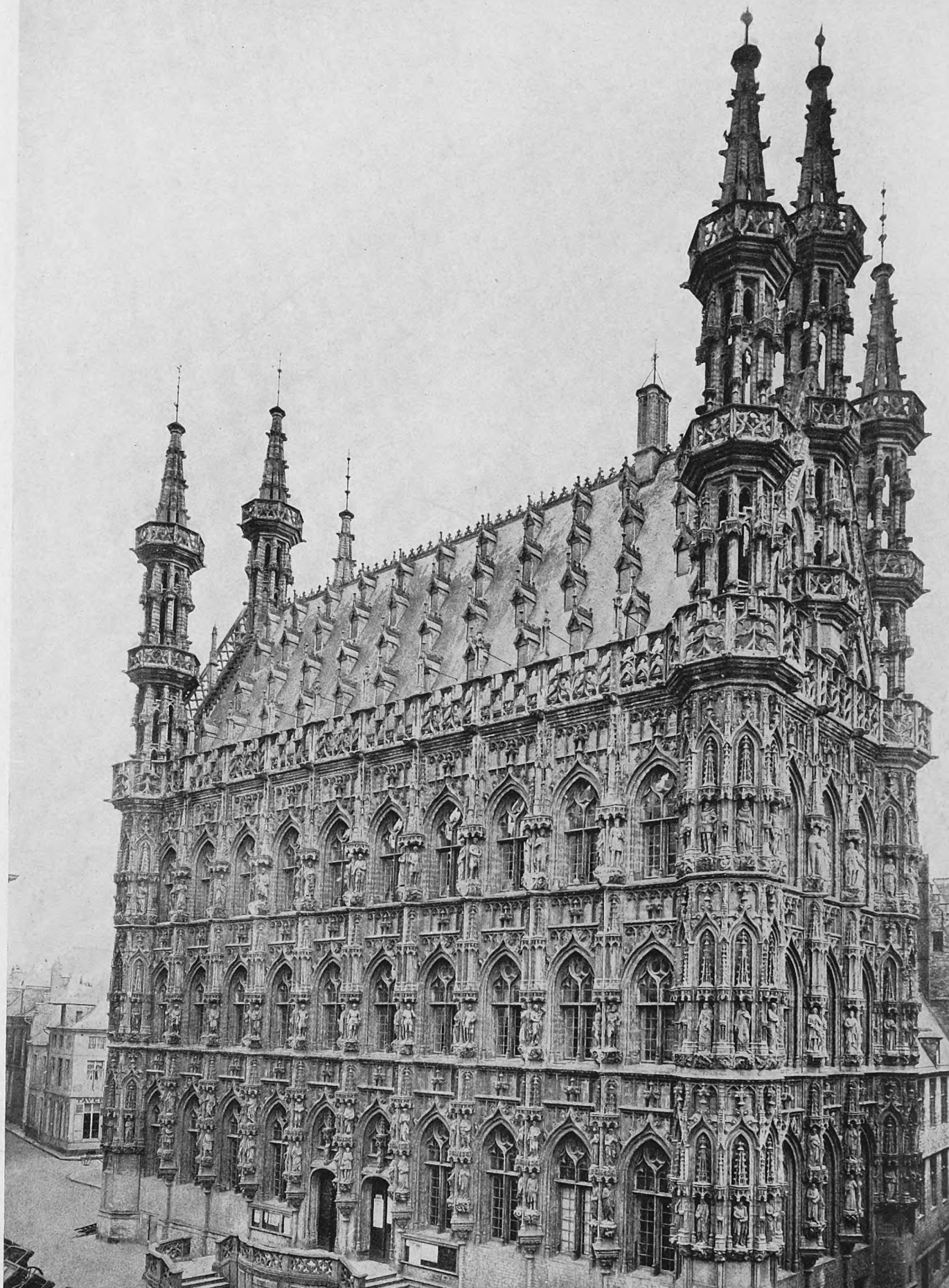
The Hôtel de Ville (Plate II), one of the most remarkable buildings in Belgium, was erected between 1448 and 1459 according to the design of Mathieu de Layens, chief mason of Louvain. It has been restored on several occasions, first in 1626, and most recently during the period 1828–1841. In 1849 the niches were filled with 282 statues, in conformity with what must have been the original intention. The statues in the uppermost row are of the Dukes of Burgundy, Counts of Flanders, and other nobilities; those in the second tier being of warriors and



VIEW OF GRAND' PLACE SHOWING HÔTEL DE VILLE AND CHURCH OF ST. PIERRE.

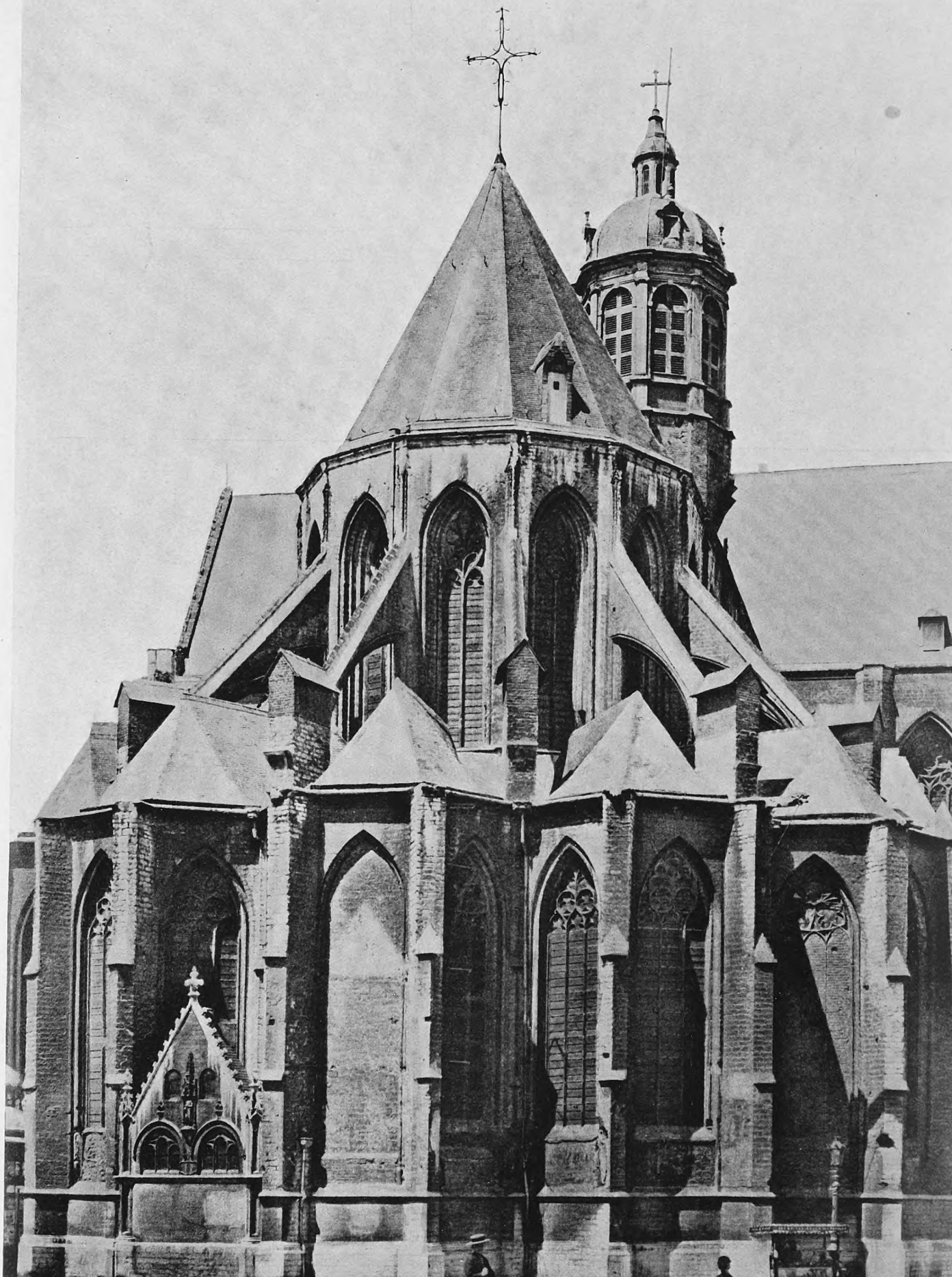
Photo: Newspaper Illustrations.





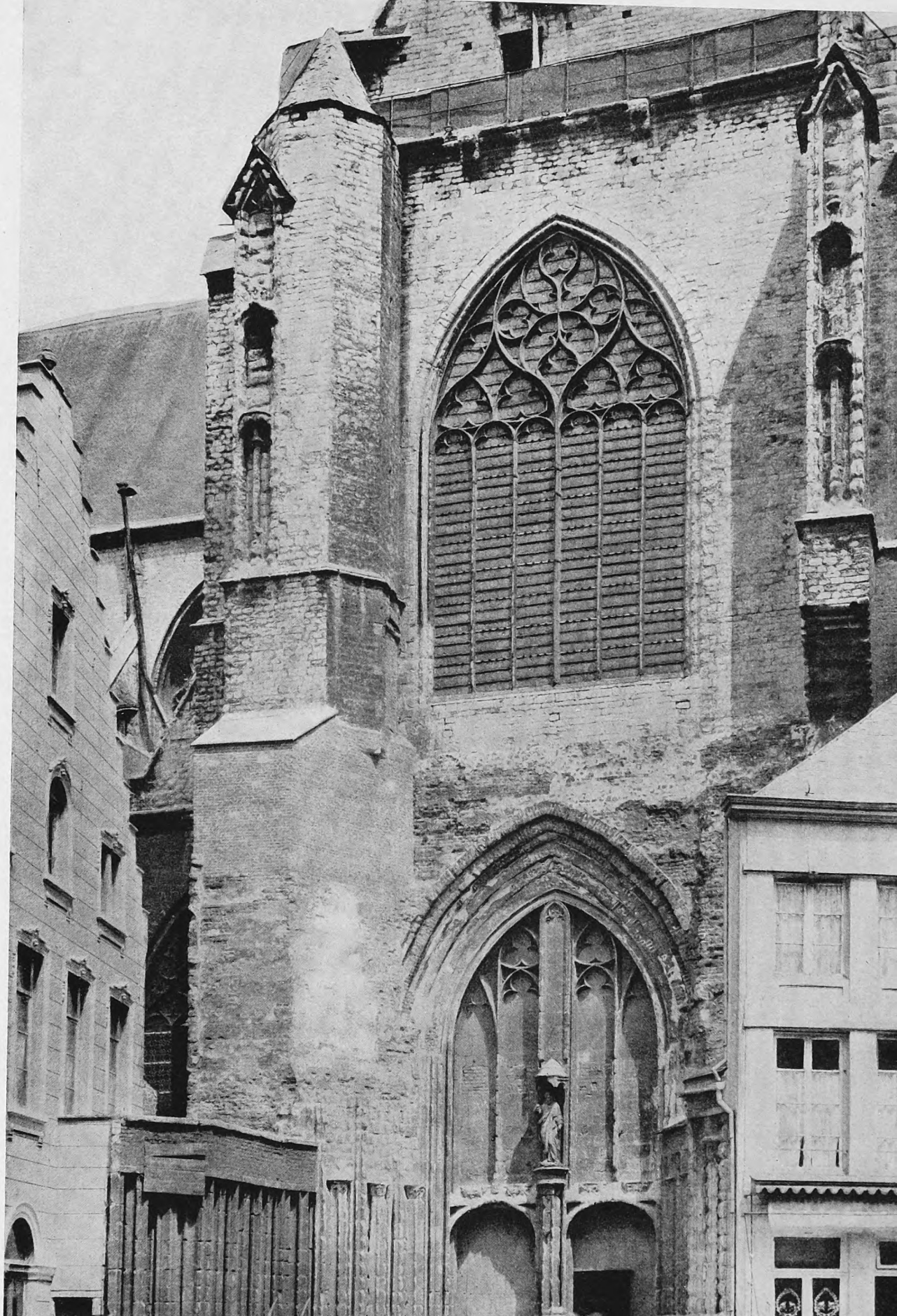








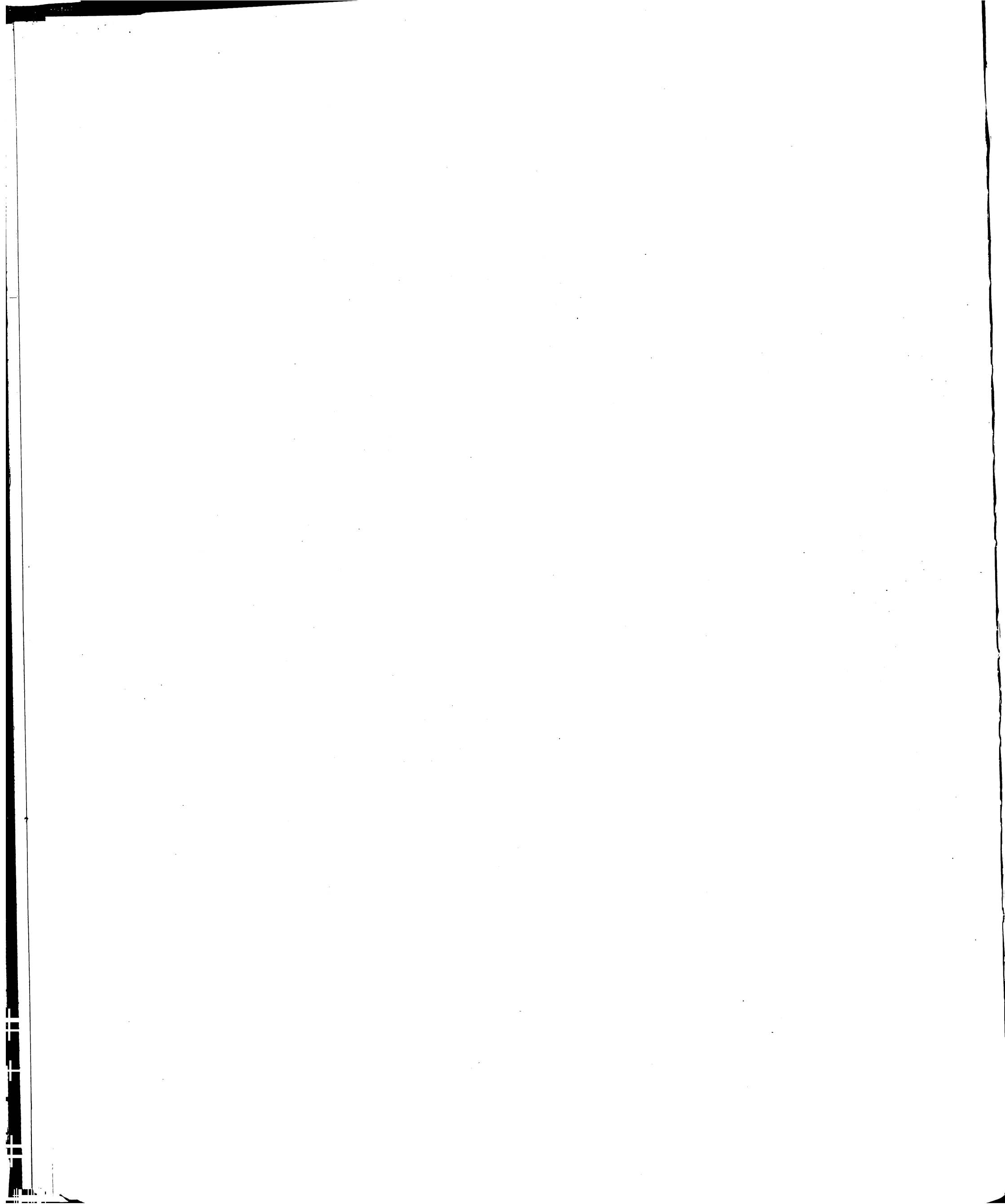


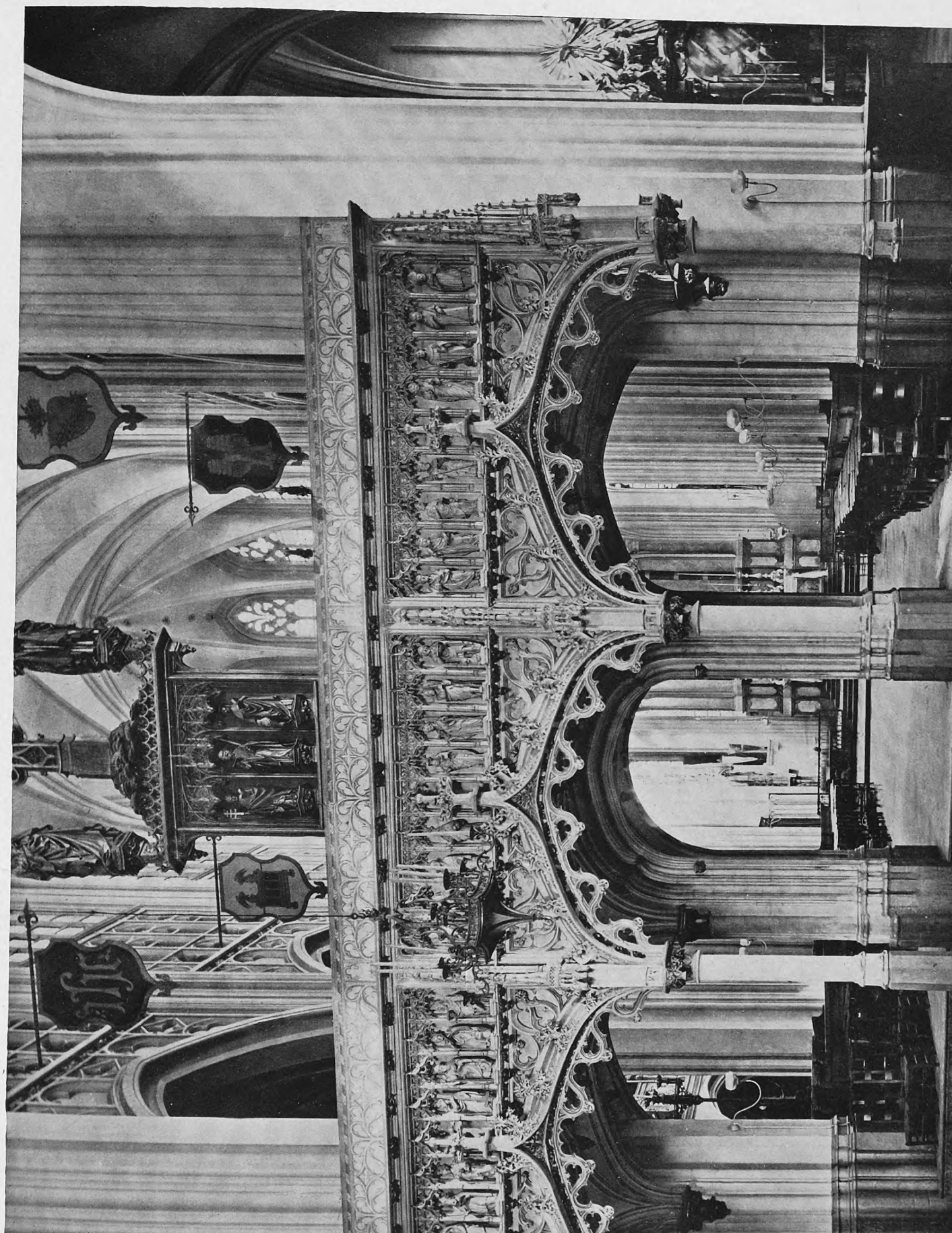










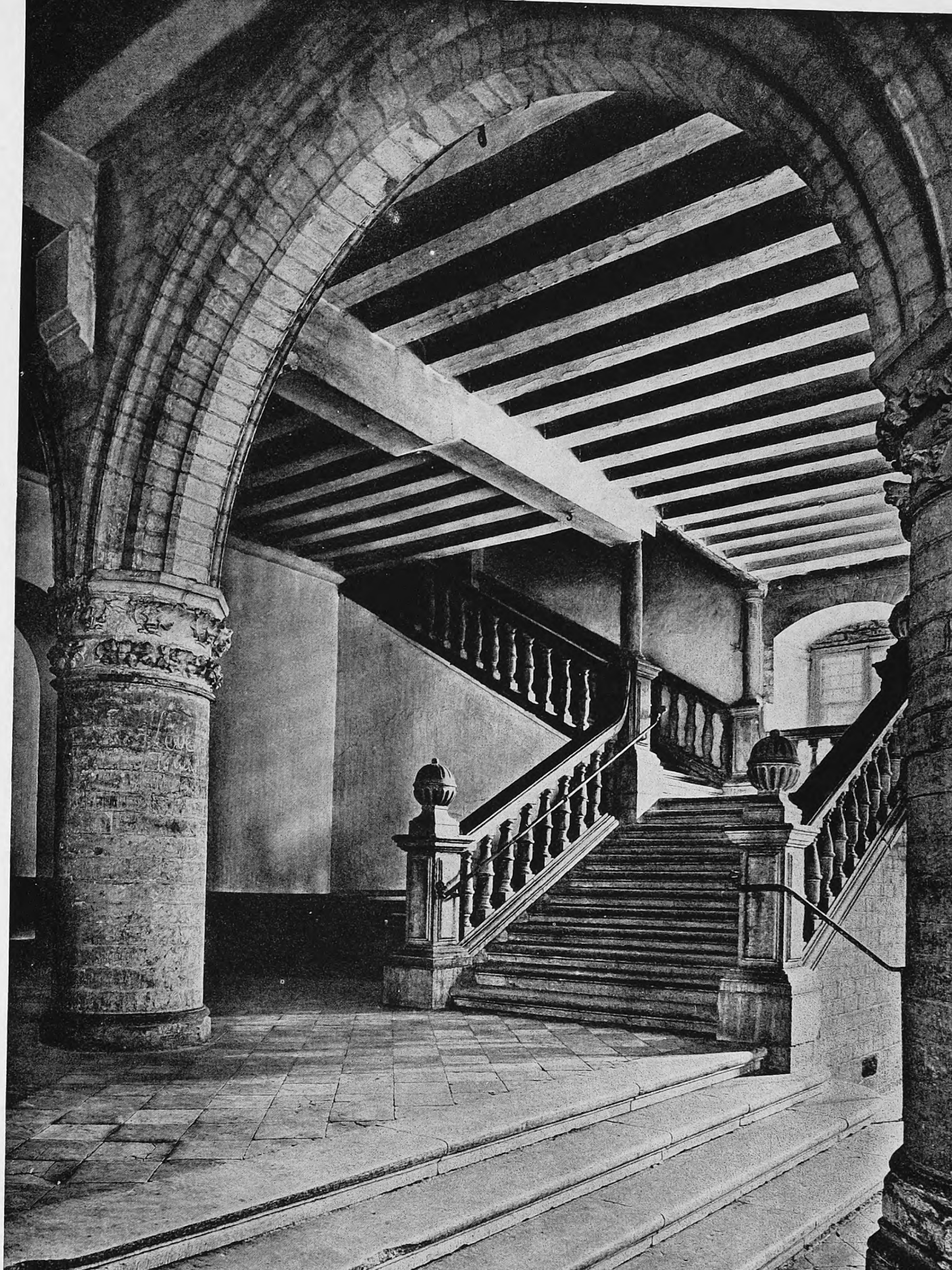




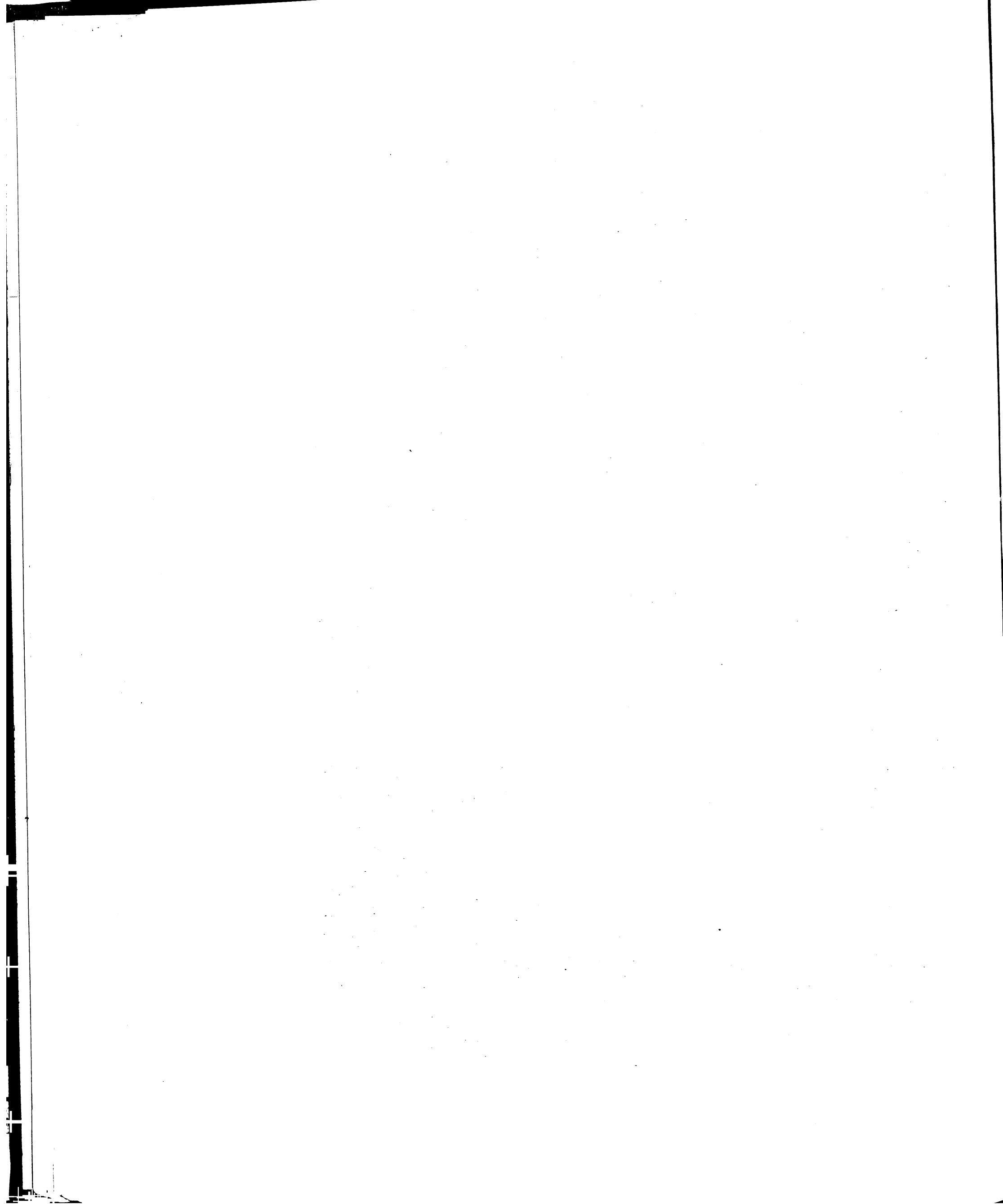


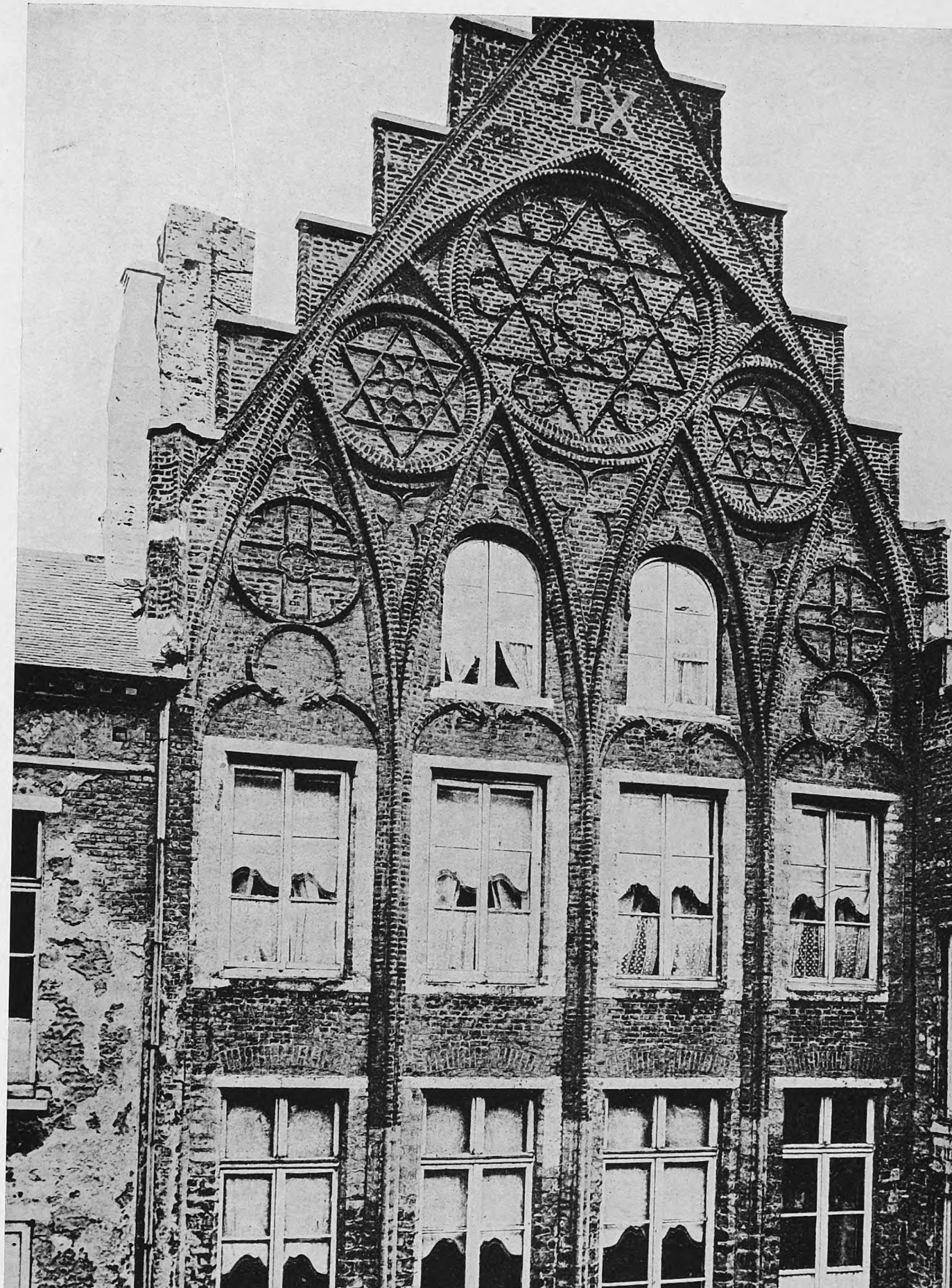






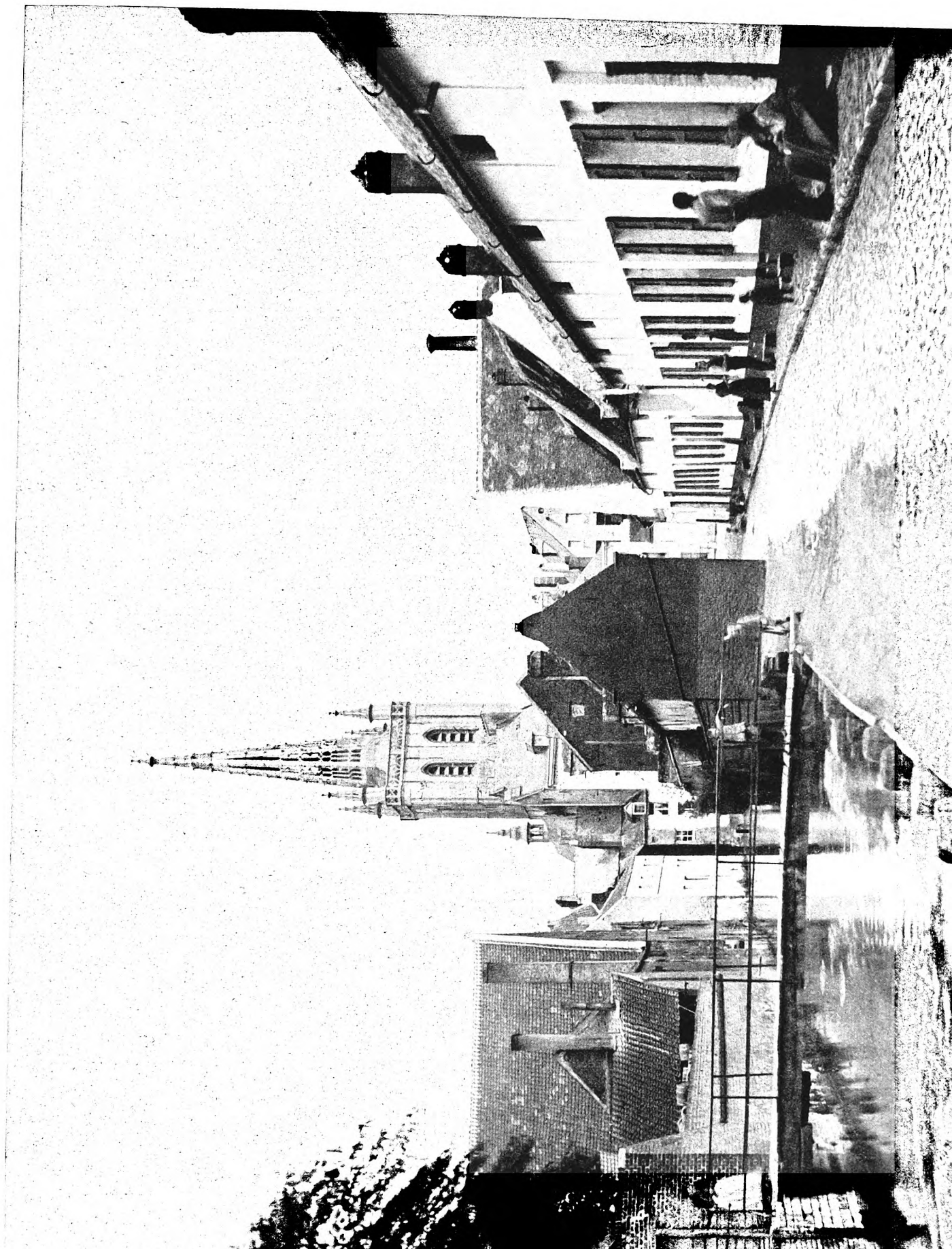


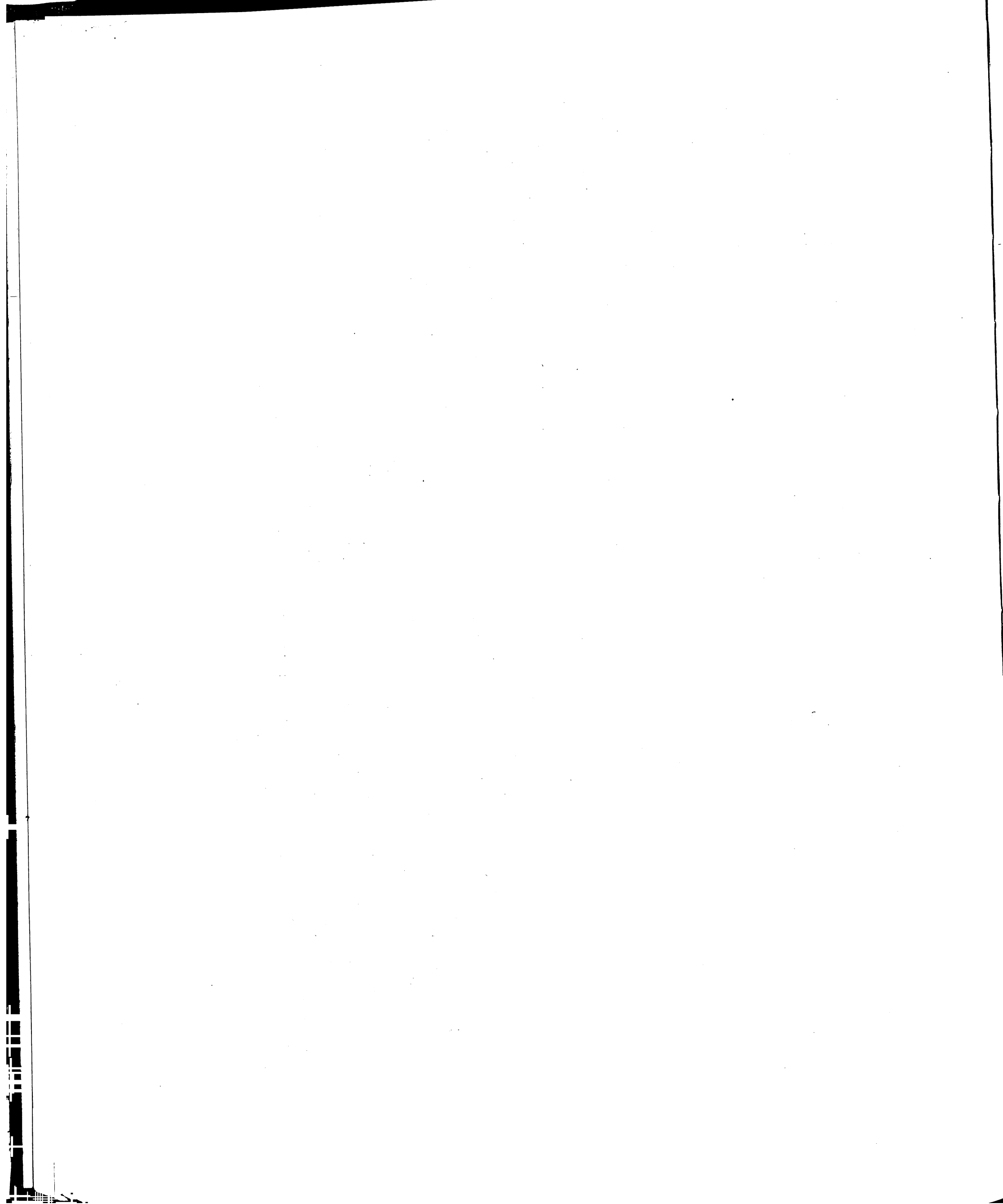


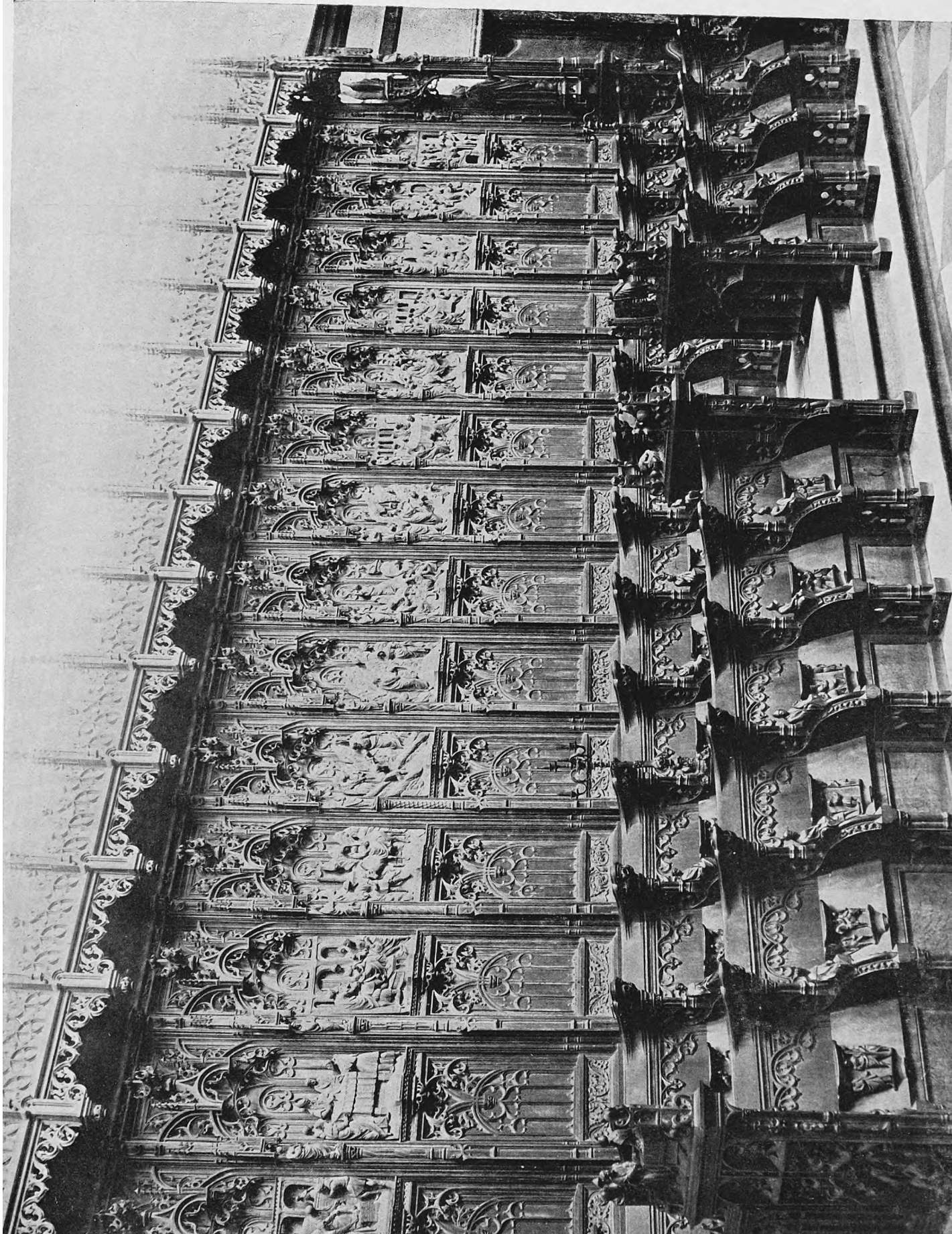




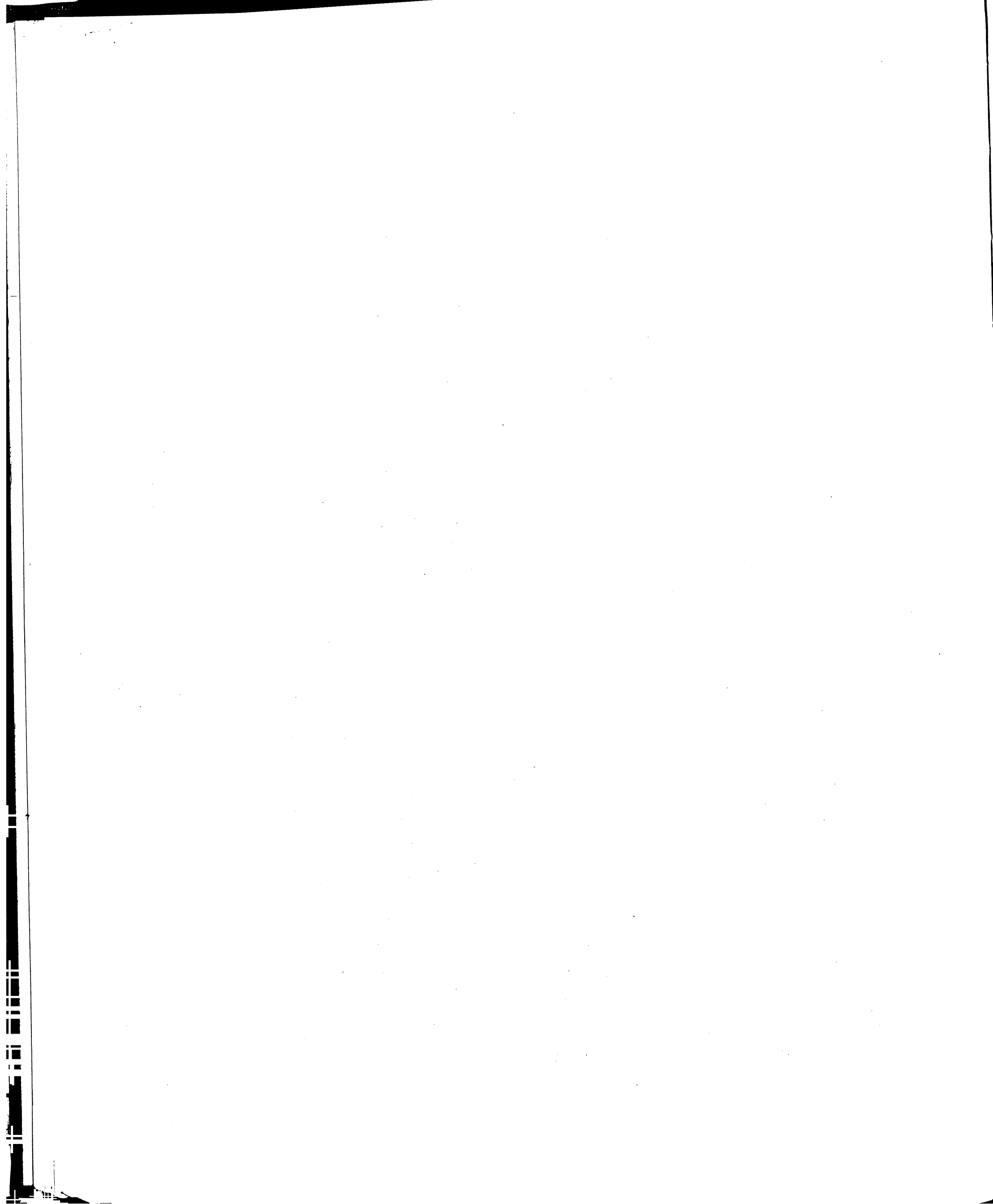


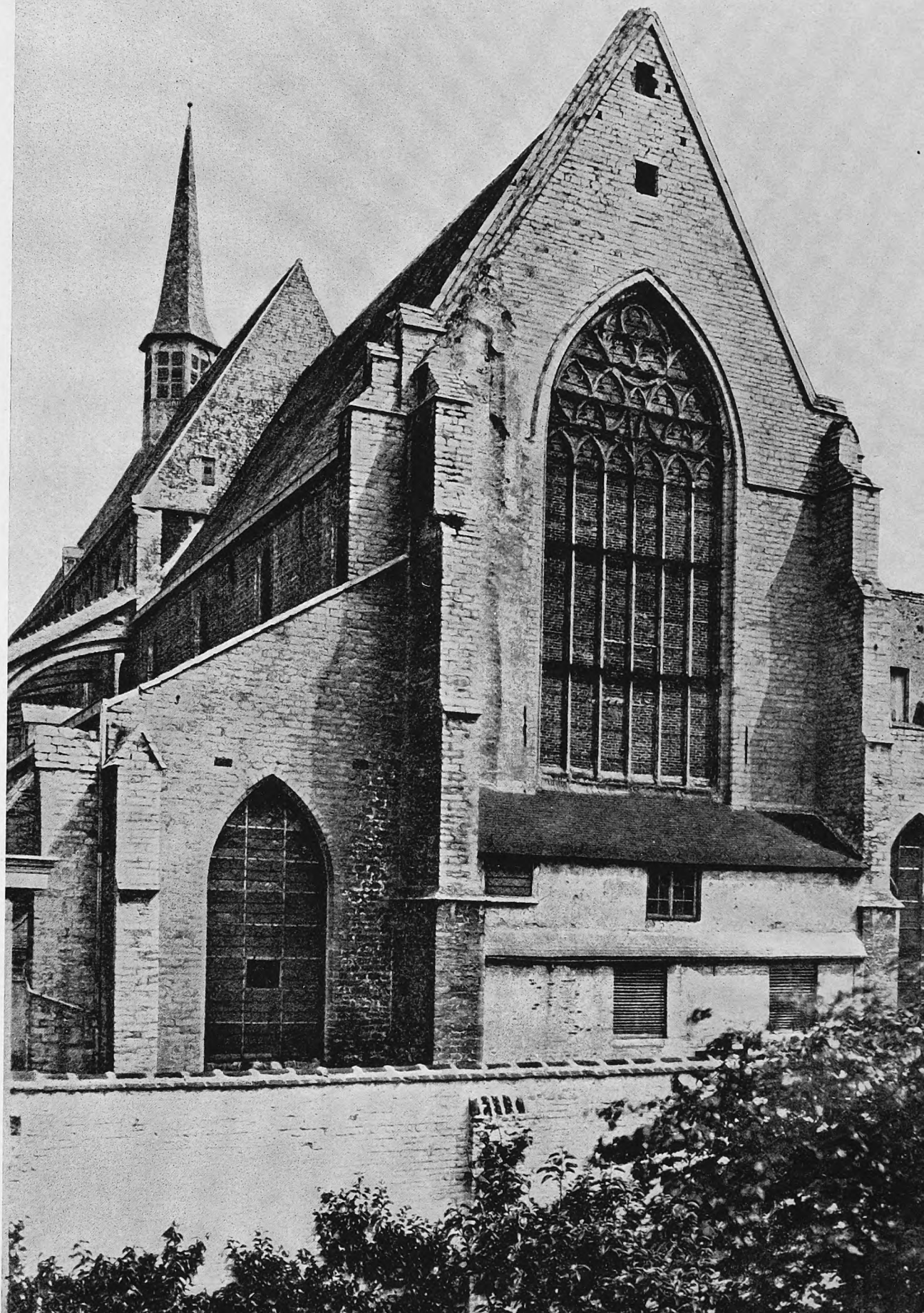










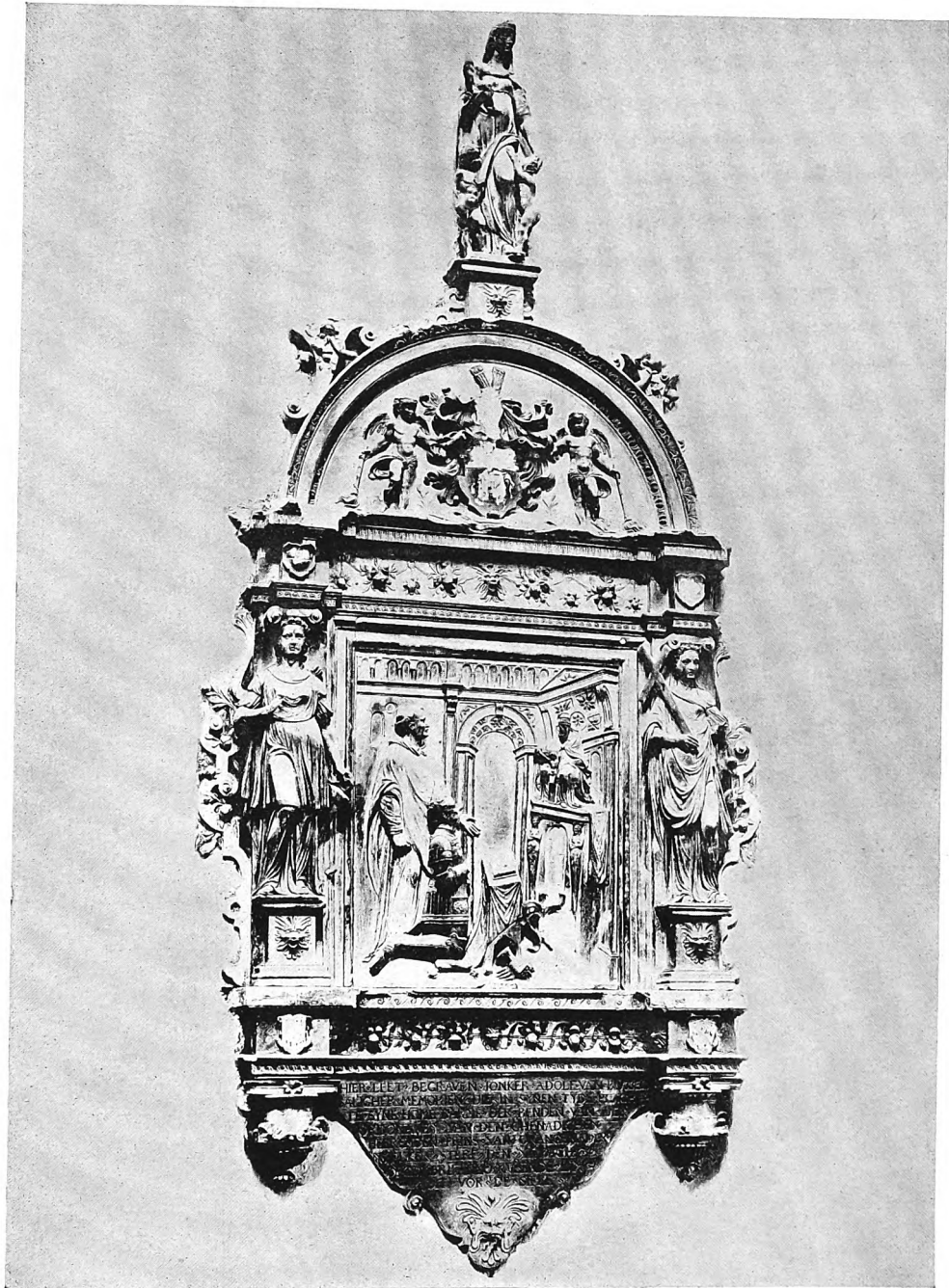






statesmen celebrated in the history of the country; while in the lowermost row are statues of Louvain townsmen. The height to the main balustrade is 72 ft., and to the top of the turrets 153 ft. De Layens's scheme was considered so astonishing as to be impossible of execution, and the municipal authorities, having some misgivings on the matter, submitted the scheme for the consideration of the architect of Philip the Good. It was approved by him, and De Layens eventually carried it to completion. Fergusson's note on the building is interesting. He says: "Even without structural decoration a

general scheme of decoration so good, that little is found with it." The interior of the building would have been very largely altered during the eighteenth century, the majority of the rooms dating from that time. The chamber was restored in the style of the fifteenth century. The *salle des pas perdus* has some fine sculpture from the workshop of Guillaume Ards (1449). Leading out of this is the *conciergerie*, built in 1460, and the ancient treasury, a Gothic hall, called the Hall of Marriages, has a ceiling of beams of the fifteenth century ornamented by Jo-



CHURCH OF ST. PIERRE: WALL MONUMENT TO ADOLPHE VAN BAUSSELE (D. 1559).

building may, by mere dint of ornament, become an architectural object, though it is far more difficult to obtain good

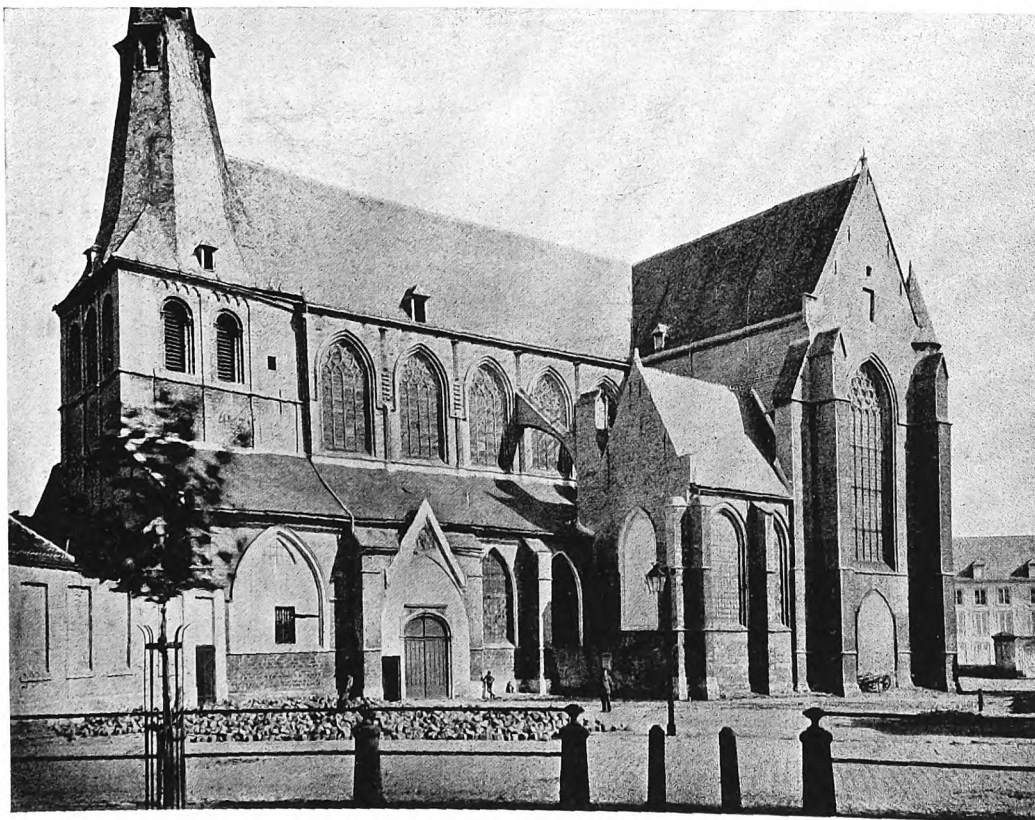
On the second floor is a municipal museum, which contains a number of ancient and modern pictures, together with

## THE CHURCH OF ST. PIERRE.

The Church of St. Pierre (see Plates III, IV, V and VI, and illustrations on pages 67 and 71) was undoubtedly the finest architectural building in Louvain. It is now a complete ruin, nothing remaining but the walls and the lower portion of the tower. The interior is entirely gutted, and among the losses to be especially deplored are the beautiful tabernacle which was erected in 1451 from the design of Mathieu de Layens. The church contained several splendid paintings, including "The Lord's Supper," by Thierry Bouts (1464); a triptych representing the Martyrdom of St. Erasmus; and a triptych representing the Descent from the Cross, painted in 1443 by Rogier van der Weyden, the only authentic picture in Belgium by that artist; all of which, fortunately, seem to have been saved from the fire. In connection with this church it is interesting to note that the whole course of its development can be followed from the archives, the names of all the chief craftsmen who wrought for its beautification being recorded. The church was founded by Lambert I in the tenth century. The original building was burned down in 1176, and was rebuilt on a much larger scale on the site it now occupies. This second church was a building in the Romanesque style, with towers flanking the principal façade. It was entirely reconstructed in the fifteenth century, resulting in the church which, until its recent destruction, was such a noble object in the midst of the town. The rebuilding of the church was commenced early in the fifteenth century, a period which witnessed the rise of the great cathedrals of Notre Dame at Antwerp, St. Rombaut at Malines, and St. Waudru at Mons. The architect was Sulpice van Vorst. At this time, 1415, Louvain had two master-masons, Jean Baten and Jean Paurve. The latter died in 1425, and Van Vorst succeeded him. An appeal was made for funds for the new building, and rich and poor subscribed with the utmost liberality. The new church was begun in 1425. Van Vorst was occupied in directing the building operations and in buying the materials, while his son—also called Sulpice van Vorst—was engaged on the sculpture of the building, in company with Eustache van Molenbeke. The choir was practically finished by 1434, and in the same



CHURCH OF NOTRE DAME AUX DOMINICAINS.

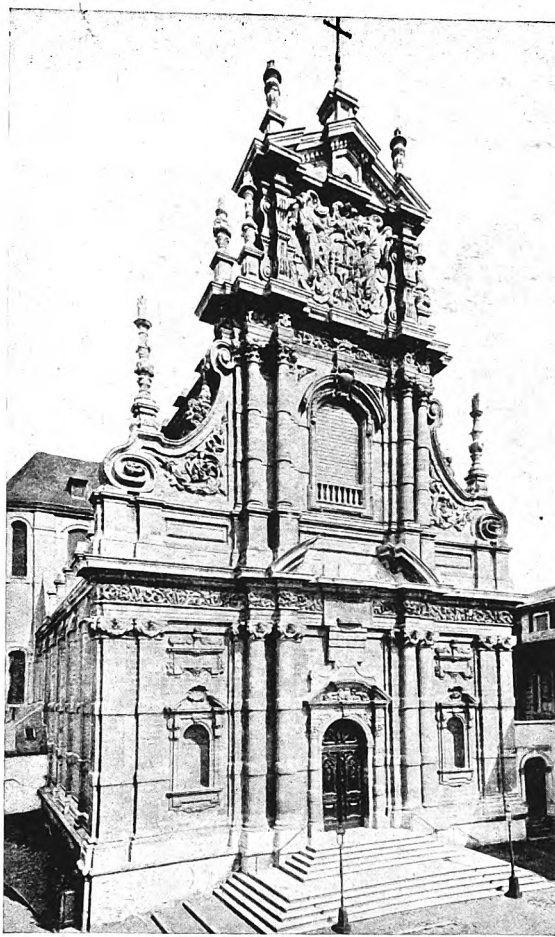


CHURCH OF ST. JACQUES.

year the foundations of the transept adjoining the Grand' Place had been commenced. Van Vorst, unfortunately, died in September 1439, but the artists who succeeded him followed the plan he had laid down. His immediate successor was Jean Keldermans, who had been master-mason at Malines. Keldermans carried on the work until 1445, when he was succeeded by Mathieu de Layens, the same master-mason who carried out the Hôtel de Ville. Under his direction the crossing and the nave were completed, the tower over the crossing having been finished by 1457, and the nave two years later. De Layens died in 1483, and was succeeded by Jean de Messemakere, who was followed in 1488 by Henri van Everghem, from 1492 to 1495. Then came Alard du Hamel, who had been associated with the work of erecting the beautiful church of St. John the Evangelist at Bois-le-Duc. He arrived at Louvain in 1494 and carried on the work at St. Pierre until 1502. The first stone of the transept porch opposite the Hôtel de Ville was laid in 1494, but the work was never carried to completion; in fact at this point the records come to an abrupt termination, so far as the names of the master-masons and craftsmen are concerned. In 1442 Jean Sarteels, copper-smith of Brussels, had erected the ornamental grille in front of the presbytery, and in the same year the choir stalls were



completed by two Brussellois, Nicolas de Bruyn and Gérard Goris, the work having occupied these two craftsmen for three years. In 1458 the belfry was entirely burnt out by fire, but six years later it was rebuilt. The main façade of the church was at this time incomplete, and after much discussion the town decided in 1499 to take down the old façade and to erect a new one in place of it. A scheme was put forward by Josse Metsys showing three great spires above the towers, the central spire reaching the great height of 535 ft. and the side ones 430 ft. Work on the new towers was commenced in 1507 under the direction of Metsys, but after it had been carried on for some time considerable trouble was experienced with the foundations, and eventually in place of the projected spire a wooden flèche only was erected. This was in 1541. In 1570 an earthquake, accompanied by a tremendous gale, shook down the belfry and a large part of the masonry, which broke the nave vault in its fall. The upper part of the tower was then taken down, and in 1631 the octagonal lantern, which existed until the recent destruc-

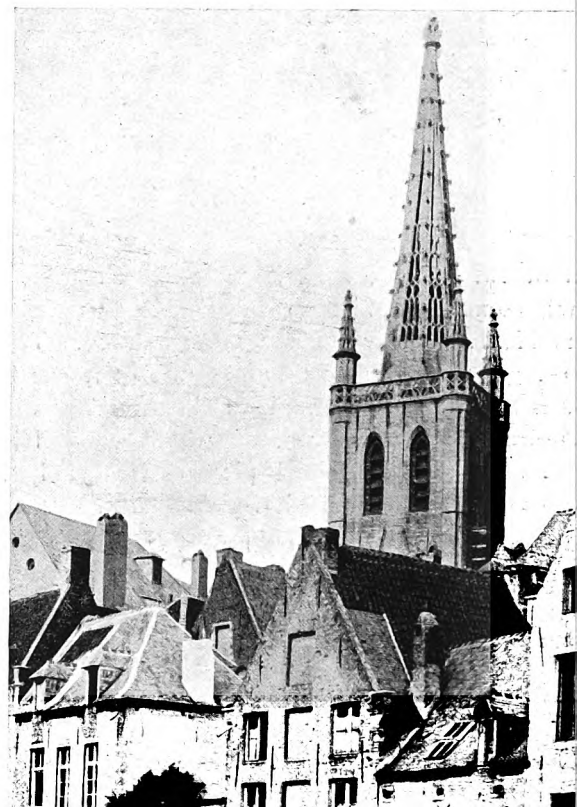
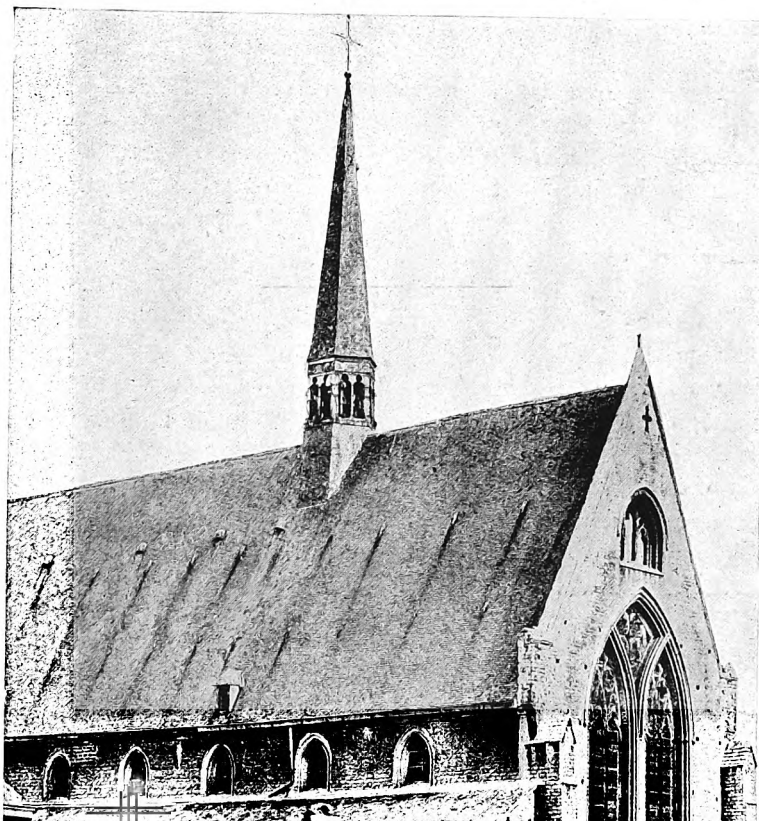


CHURCH OF ST. MICHEL.

tion of the church, was the eighteenth century changes were carried church. At that time its fifteenth-century many alterations were made not in keeping with the of the building. The nacle, already alluded to, completed in 1450, and then with its three vaulted 1488. There were originally remarkable statues on the 1798 they were taken down others which were substituted in place dated from 1834. The rood screen was removed, the work of Jean Mons, dated from 1550, was executed in 1740 by Berger for the Abbe Ninove; it was placed in 1807. The whole building was stored in 1871 and a new The length of the church is the width 90 ft., and the

CHURCH OF ST. C.

This church, which have escaped destruction





though very possibly it has been damaged by the bombardment, is particularly notable for its beautiful open spire (see Plate X and illustration on preceding page) and for its richly-carved choir stalls (Plate XI). The tower and spire was built in 1453 from the design of Jean van Ruysbroeck, author of the flèche on the Hôtel de Ville at Brussels. The spire has been twice restored—in 1635 and in 1826. The choir stalls, of 1544, are the work of the craftsman Mathieu de Waeyer. The bas-reliefs on the upper part of the backs represent the history of religion, while on the misericordes are depicted scenes from the lives of St. Augustin and St. Gertrude. The stalls were restored in 1848 by the Brothers Goyers. In 1870 a new cresting was added after the design of M. Edouard Laverne, architect to the town of Louvain. St. Gertrude is notable also for its possession of a remarkable bell dated 1446, and its carillon dating from 1778. It contains some pictures by De Crayer, Stramat, and Verhaghen.

#### OTHER CHURCHES.

Louvain contained a number of other churches, some of them of considerable interest. At the time of writing there is no information available that would enable one to determine exactly which have been destroyed by the fire and the bombardment. In view of the fact, however, that most of them were in or near the centre of the town, which was so completely destroyed, it may be taken for granted that they have all suffered to some extent.

The Church of the Béguinage—a religious community providing houses for old people—was commenced in 1305, and was notable for its fine window at the west end, and a graceful flèche, illustrated on the preceding page.

The Church of St. Quentin dated from the fifteenth century. It possessed a picture of The Lord's Supper by an artist of the Flemish School, and some beautiful canvases by De Crayer and Verhaghen.

The Church of Notre Dame (see page 72 and Plate XII) was originally attached to the convent of the Dominicans, who settled in Louvain in 1228. It was built in 1251, but reconstructed in 1762. There were some sixteenth-century stalls and several fine pictures.

The Church of St. Michel, formerly the church of the Jesuit College, was commenced in 1650 after the designs of the Jesuit Guillaume Hesius. It was consecrated in 1666. The interior woodwork was very elaborate, and some of it excellently fashioned, as witness the communion rail by the Antwerp craftsman Alexandre van Papenhoven, of which a detail is shown below. The church contained pictures by Quellyn, Verhaghen, Wappers, Verscharen, Verlat, and Guffens.

The fine Church of St. Jacques (see page 72) appears to be one of the buildings which have escaped much injury.

It is a fifteenth-century church, Mathieu de Layens having been chiefly responsible for its design. Within the building are a stone tabernacle of great beauty by the Louvain artist, Gabriel van den Bruyne, who died in 1561, a remarkable statue of St. Hubert, and some censers and other vessels dating from the late sixteenth century. The tower of the church remains in a very incomplete state.

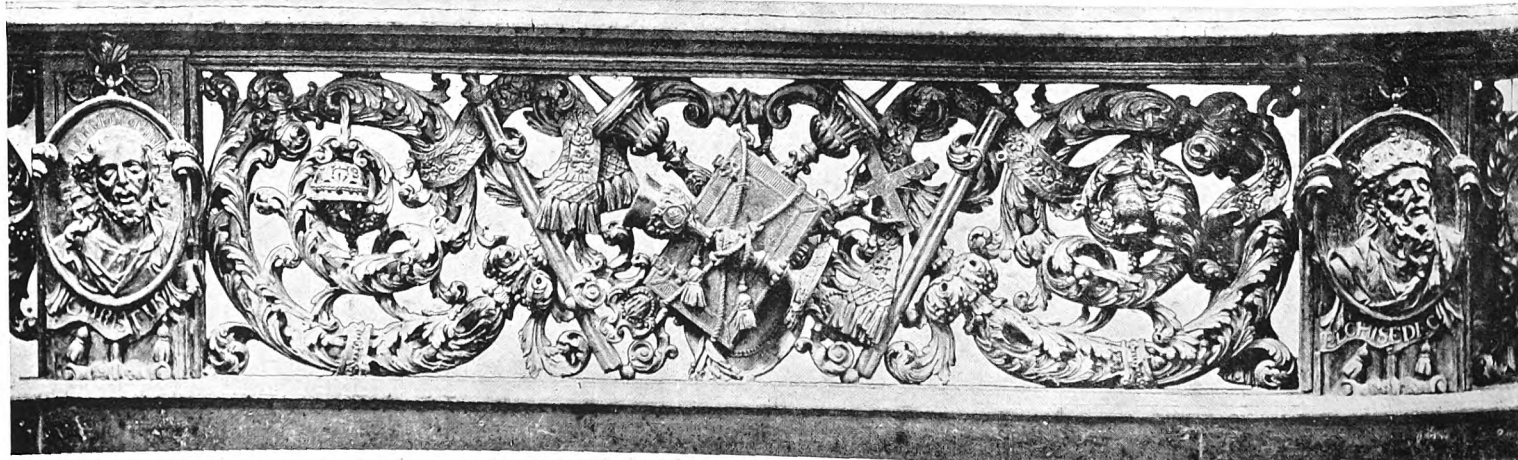
#### THE UNIVERSITY.

The Catholic University established at Malines by the Archbishops of Belgium was transferred to Louvain, and the old Cloth Hall was appropriated for its purposes. This building, which has been completely destroyed, was constructed at the commencement of the fourteenth century, during the great period of prosperity which Louvain enjoyed as a centre of cloth-making. It consisted originally of a single vaulted hall with a series of semi circular arches carried on round columns (see Plates VII and VIII). In 1679, after partial use had been made of it, the building was entirely taken over by the University authorities, and in the following year another storey was added to accommodate the library. A grand double staircase led up to the first floor. The library possessed 50,000 volumes when first installed, but at the time of its recent destruction the total number of volumes is stated to have exceeded 200,000. The bookcases were elaborately embellished with carving of rococo style, the entrance doorway having over it a figure of Christ standing under a baldachino, with wise men on either side (see illustration on page 69).

#### A SIXTEENTH-CENTURY HOUSE.

Louvain possessed many old houses, but none so interesting as that in the Rue de Namur which was built in 1518 for the powerful family of van 't Sestich. Modern alterations detracted from the appearance of the façade, the insertion of the top windows being particularly unfortunate; but, as will be seen from the photograph reproduced on Plate IX, this was a house front of exceptional interest, displaying some remarkable blind tracery in brick, and its loss is greatly to be deplored. The letters LX at the apex of the gable stand for the family badge of the van 't Sestich.

This was Louvain, an old-world town enshrining many a heritage of the past, now ruined by the hand of the spoiler—a town whose town hall, pinnacled and fretted, stood foremost among the Gothic buildings of its kind in Belgium, whose great church had witnessed the whole history of Flanders and of Brabant, and whose University had stood as a centre of learning for a whole nation. Truly its destruction calls forth feelings which are too deep for words, and cries aloud for retribution, however tardy.



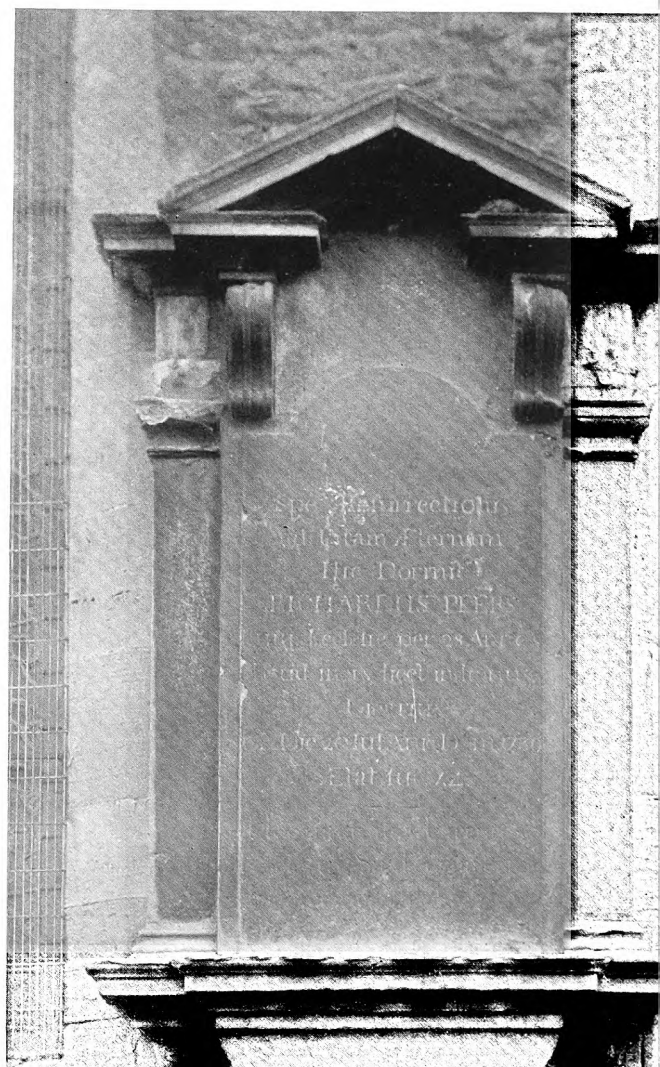
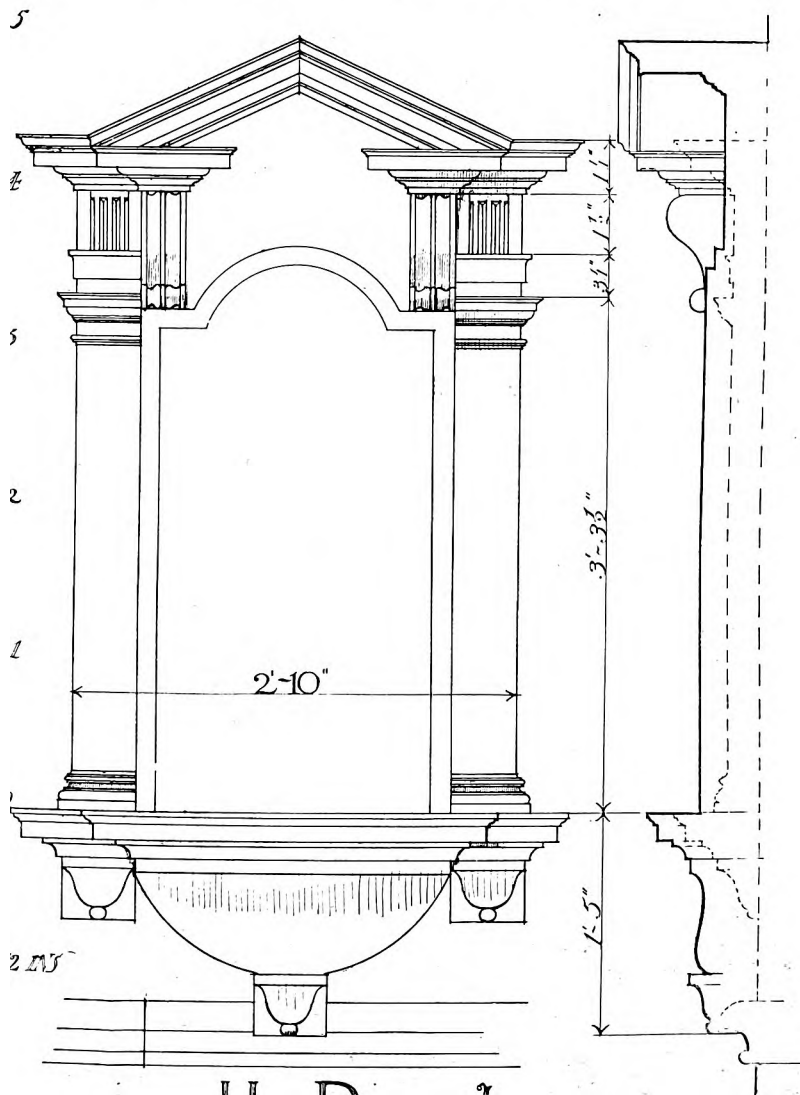
CHURCH OF ST. MICHEL: DETAIL OF COMMUNION RAIL (SEVENTEENTH CENTURY).

# THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—LXX

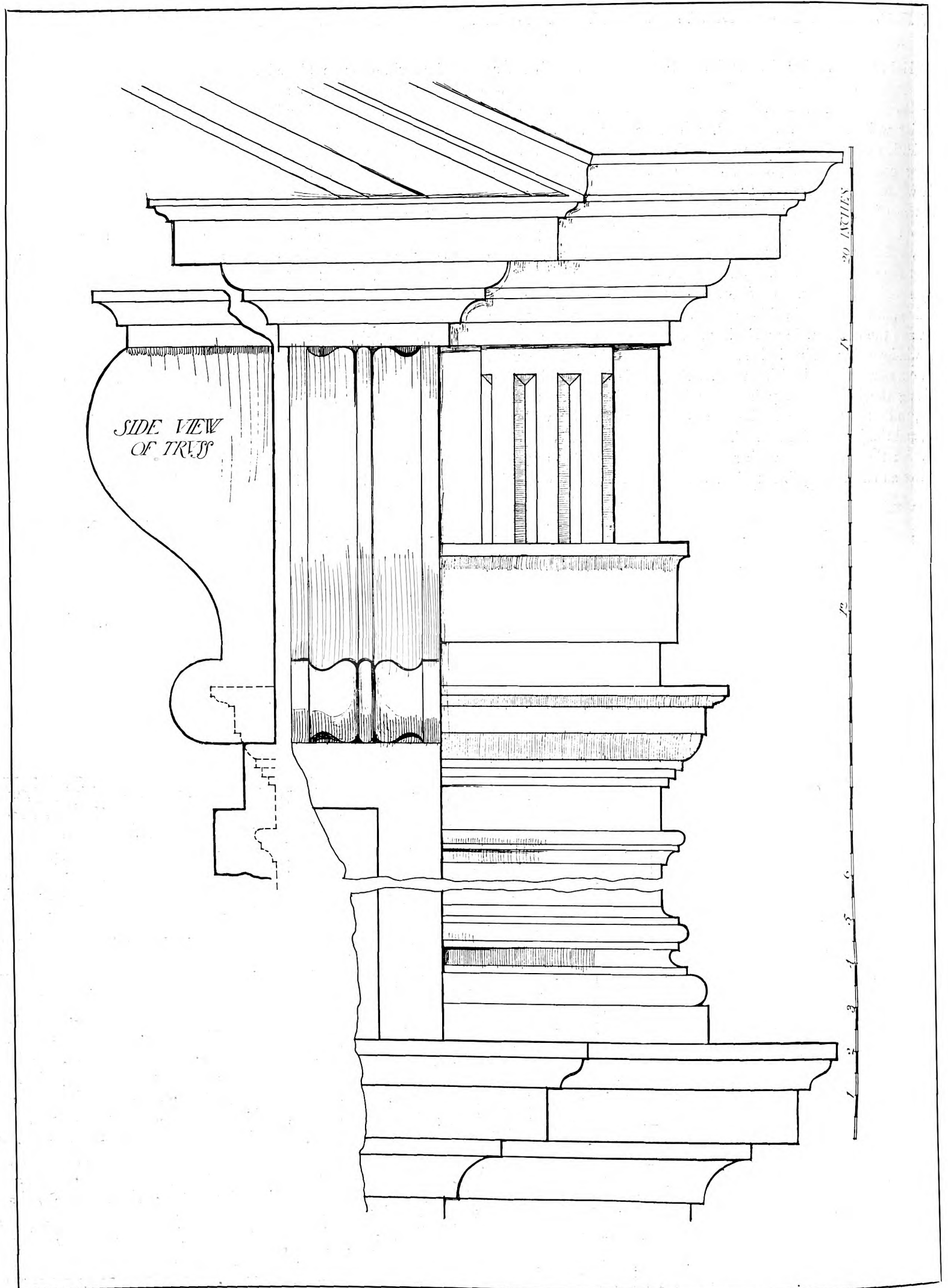
THE accompanying illustrations show two interesting features of the church at Faringdon, in Berkshire—two fine late Gothic windows in the north aisle, and an exterior wall monument. The north aisle would seem to be an addition carried out in the fifteenth century. It has a flat ceiling carried on oak beams, cut to an extremely flat arch. The windows are, however, the chief points of interest. There are two of them, exactly alike, and designed to admit a great deal of light. The days of the dimly lighted aisle were passing away, and it was becoming the object of these old builders so to fret the walls of their churches that to-day one marvels how they stand. The church of St. Thomas at Salisbury, a late building, is wonderful in this respect. Within its walls is *plein jour*, and the north aisle at Faringdon presents the same effect. Its windows have six lights, divided about the middle with transoms ornamented with cusps. Emphasis is given by subdividing the lights into pairs and widening the alternate mullions, so that the narrow mullion is of one order, the wider of two, and the jambs of three. The details explain this feature. To finish these windows with such a flat arch is rather unusual. It gives an effect of horizontality, which is further increased by

the string-course placed above the windows, and the unbroken coping to the parapet. The masonry of the wall is ashlar, while below is a delightful piece of rubble. The contrast of the two is extremely pleasing; it is, however, the result of good building, and not anxiety for when the wall was of a sufficient thickness it was possible to finish the outside in rubble, whereas in the wall of the parapet (about 10 in.) it was necessary to finish the stones carefully, and to make them in one piece. Between the windows and at the angle are built buttresses, tied to the windows by the strong masonry of the sill. A fairly heavy hood moulding separates the windows from the rubble frieze, and gives the air of completeness.

The wall monument illustrated is of stone. Its design is the simplest—a plain circular-headed panel, with a frieze of the usual Renaissance pattern. The small brackets carry the pediment are happily introduced, and give it the appearance like a sheltering hood. Under the base moulding is a curiously shaped corbel, obviously a relic of some previous feature, and neither inadequate nor displeasing. It seems

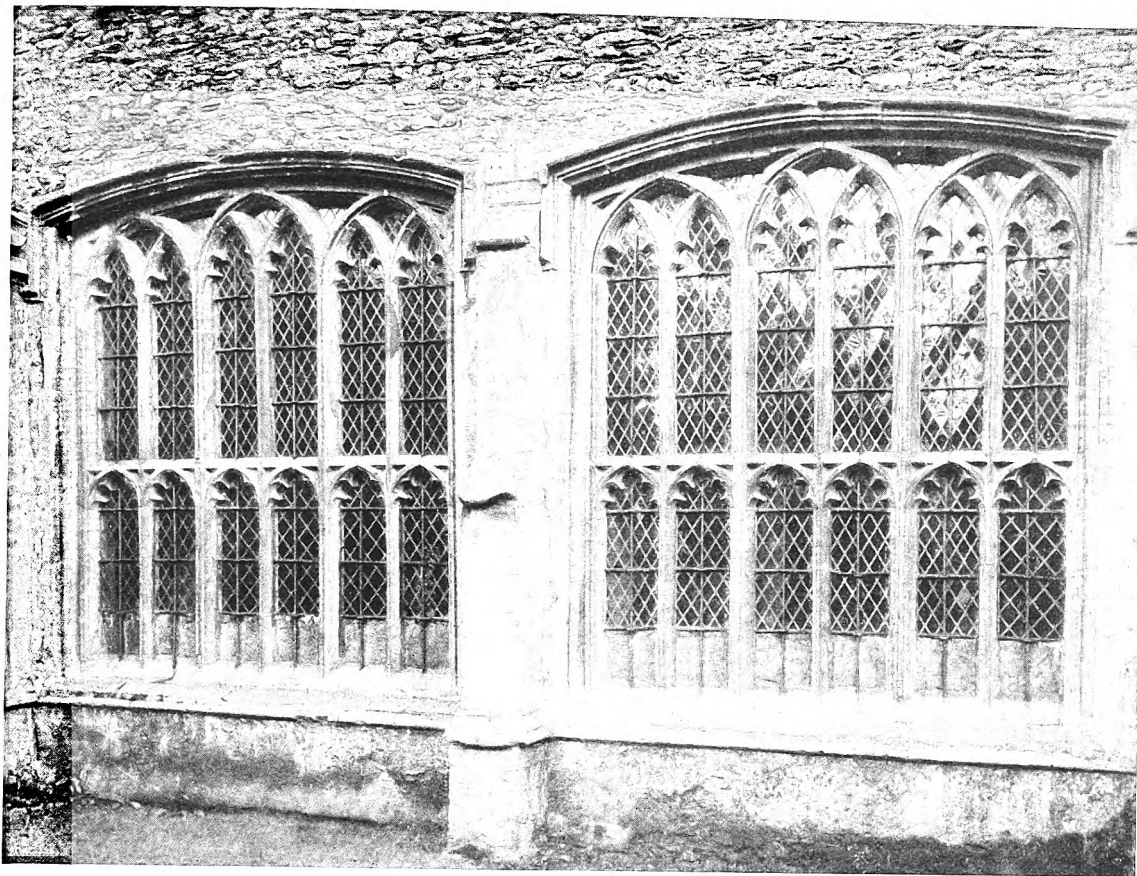






EXTERIOR WALL TABLET, FARINGDON CHURCH, BERKSHIRE: DETAIL.  
Measured and drawn by J. M. W. Halley.





WINDOWS IN NORTH AISLE, FARINGDON CHURCH: EXTERIOR.

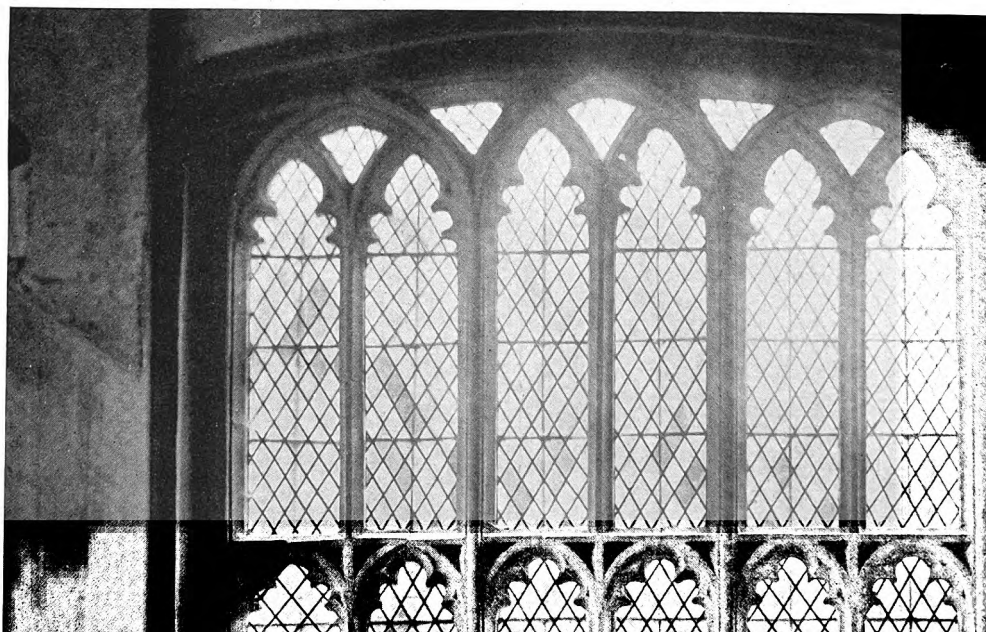
that sculptors who deal in "trappings and suits of woe" do not consult these old monuments. It would certainly not detract from bas-relief or bust to be placed in a well-designed and simple frame, and it might suggest something in place of what is too often fearfully and wonderfully made—a portrait bust of some deceased person. Better the simple inscription and ornament of amorini and flowers.

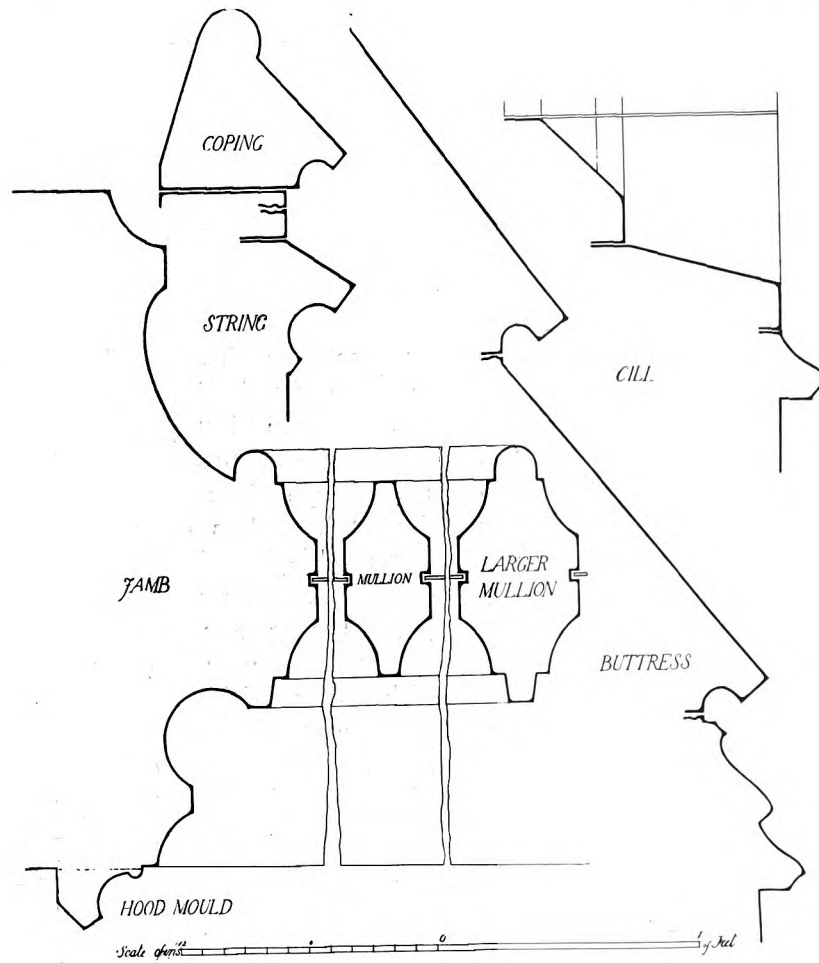
In connection with the foregoing it may be noted that the course of Renaissance history could easily be traced in the wall monuments, from the days when Torrigiano worked in England down to the end of the eighteenth century. In the early days of the seventeenth century these memorials were compacted of choice marbles and alabaster, heraldry, painted and gilt, and quaint devices and conceits. They are sometimes curiously fitted on to round pillars, sometimes put flat against the wall, and altogether they display ingenuity, skill, and artistry. Splendid carving, too, was often used with the richest effect. These more elaborate monuments have their fitting place in the

A DEFINITE  
"CLASSIC"  
"CLASSIC"

AN interesting use of the words "classical" is given by At the present time we hear a good deal of architecture, with a and also of "classical" architecture with a small "c" lies the distinction between two, if any? The dictionary defines "classic" as a highest class and of a excellence, or its antithesis posed to romantic—strain and repose and with freedom of fancy and treatment. is "Classic" architecture what "classical"? ventures on this edge that "Classic" architecture strictly speaking, are superlative character "classical" architecture

manner or after the style of the other. He says has only been one architecture of superlativity that of the Greeks, and therefore the term 'Classic' a capital 'C' to give it distinction—is proper only to Greek architecture. But the architects Romans (done, indeed, in large part by men of and extraction) also achieved a sublime quality akin to that of Greece, and the custom of ex-

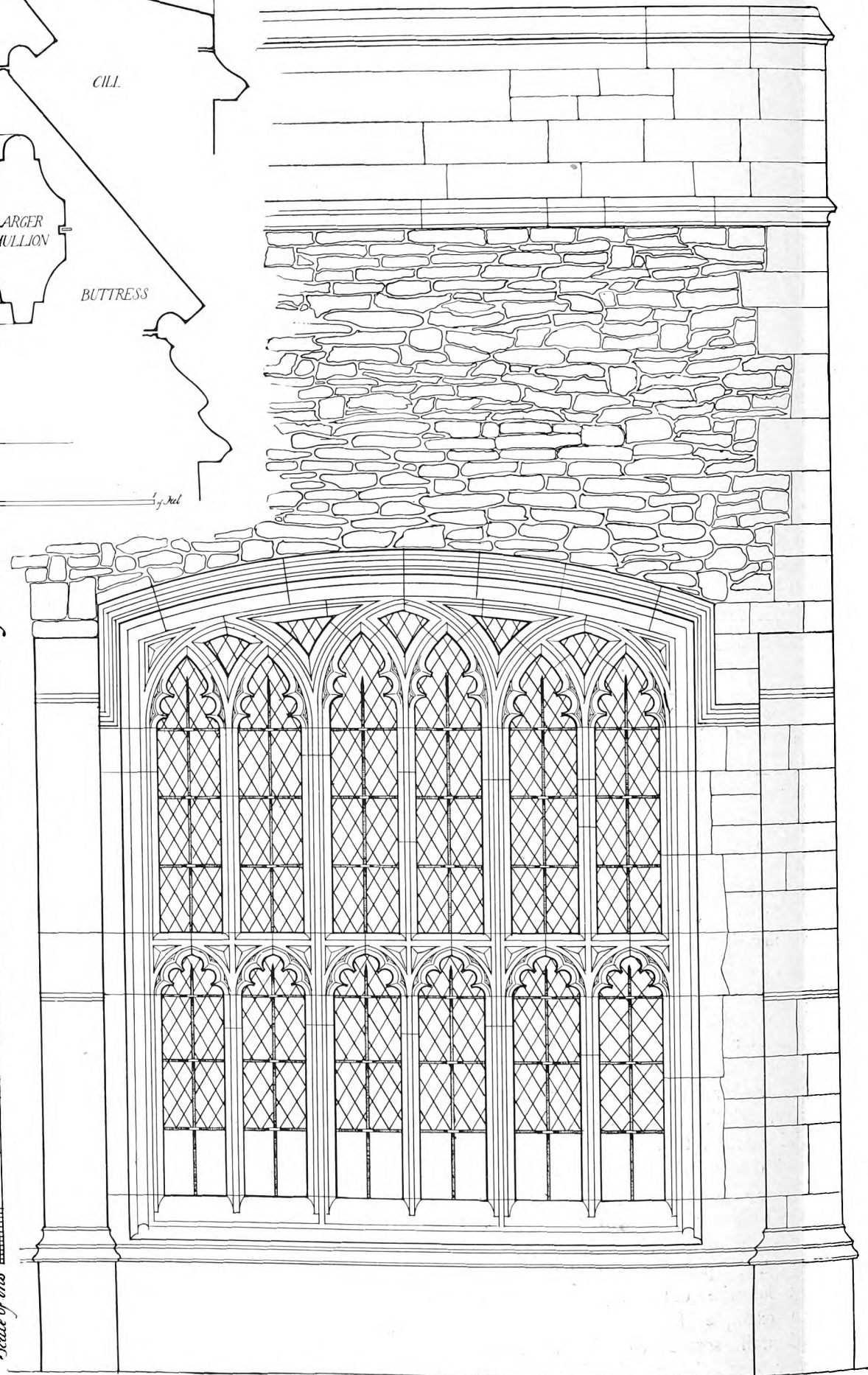




term 'Classic' to Roman architecture is therefore warranted. For the rest, the architecture of the Renaissance in Italy, in France, in England, as well as the architecture of the Revivals: the work of Brunelleschi, Scamozzi, Palladio, Perault, Gabriel, Sufflot, Inigo Jones, Wren, Elmes, Cockerell—it is all 'classical' architecture, not because it may not in its way be perfect, but because it came after the great first exemplar. An alphabet had been invented, a language had been brought to a state of perfection, and all that followed was an application of it: but here I must hasten to add *pace* to the Goths. The mediæval cathedral, admittedly, though essentially different in conception from the Athenian temple, might with good show of reason lay claim to be called equally 'Classic,' in so far as it was a sublime expression of its own style. We cannot make a new universe, however; we must take the world as we find it; and the term 'Gothic' stands for quite another ideal. Now we get into a labyrinth of meanings, for if there be

'Gothic' architecture there should be 'gothical' architecture. But where is it?"

In Russell Sturgis's "Dictionary of Architecture" it is observed that the word "classic," as applied to architecture, has perpetuated the impression "that whatever is classic in the stricter sense of Greek or Roman is so in the looser sense—that is, of standard excellence."



WINDOW IN NORTH AISLE OF FARINGTON CHURCH, BERKSHIRE.  
Measured by J. M. W. Halley. Drawn by Bernard R. Penderel-Brodhurst.



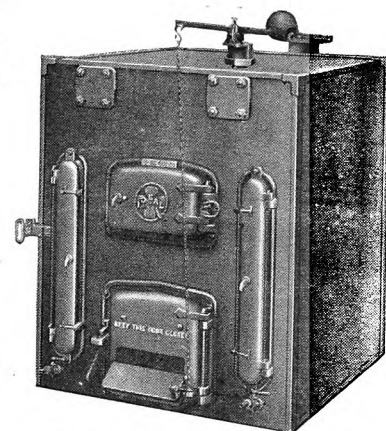
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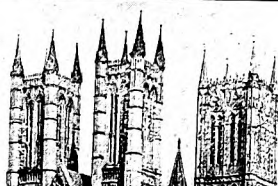
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# THE OLD CRAFTSMEN AND THE NEW.

IN the course of a recent lecture on "The Relation of Industry to Art," delivered at the Society of Arts, Sir Charles Waldstein referred to the craft work which was being done in this country a hundred years and more ago, and contrasted it with what was being produced at the present day. He said:—

"If we take any one of our flourishing art industries in England in the eighteenth and early nineteenth centuries, we find that they have not only maintained their value, but that their market value has increased to an astounding degree. Now this maintenance of high market value is not only due to their forming a part of such objects of curiosity as appeal to the antiquarian interest of the public. It is not only due to the fact that they are antique. That this is not the case can at once be proved by the fact that a person desiring a beautiful model for a chair, or a cabinet, will be quite content to have a perfect new copy of such an object made from one of the extant specimens by Chippendale, Hepplewhite, Sheraton, or any of the other great cabinet-makers of those early days. He does this because he finds rightly that in the evolution of proper form, as it were, the ideal of a chair was then evolved, and, at the same time, the lines were beautiful, whether in curves or in angles, as well as the proportion of each part—legs, cross-bars, seat, back, arms—to the object as a whole, and, finally, the actual decoration in carving on the several parts was perfect. Moreover, in the immediate decoration of such a chair you will find not only harmony and beauty in itself, so that the decoration as such pleases the eye, but that the form of decoration corresponds to the material, not only as wood but as harder wood, such as mahogany, which is, if I may use the term, more metallic in quality and appearance. Furthermore, you will find that the amount of decoration applied and the spaces where it is introduced immediately tally with the construction of the chair, and negatively do not interfere with the quality and unbroken flow of lines or the structure and use of the object as a whole, and positively, that they on their part are so placed that they form, as it were, complete artistic organisms in themselves, like a picture framed, placed, and properly spaced on a wall.

"Now, these perfect specimens of industrial art were produced by true and high representatives of the industrial art of their day, namely, by the cabinet-makers Chippendale, Hepplewhite, Sheraton, Ince, Mayhew, Shearer, and others. If you like, they were firms of cabinet-makers; but the firm was known to the public by the leading artist as a cabinet-maker, namely, Chippendale or Hepplewhite, or Sheraton himself. The purchasing public knew all these men, and turned to them when they desired to purchase such an industrial article of real artistic value. But the originators of such works themselves—and this is the point I wish to insist upon—were encouraged to make their highest artistic effort, and to do their best work in the execution of their design, by the fact that such effort was rewarded in the establishment, the maintenance, and even the increase of their reputation. Their *facture*, as it were, their

evolution have introduced new conditions of production, ultimately leading to the great department stores or shops, where all the forms of purchasable articles are mixed together for the convenience of the public, and can be purchased in the same building, with great economy of space and economy in the distributing staff, and, still more, the concentration of advertising power, thus to reach the public and to reduce the selling price because of these great economies.

"It is vain and puerile to expect that we can alter these inexorable laws of modern commercial life. Still, we can do much to counteract some of the consequences, especially where the quality of the goods is of great importance, and where the producer has been able to affix his trade mark, and to make himself known to the public as identified with such superior quality. The public can then ask for the goods emanating from that one factory, or that brand which has so powerfully appealed to the palate. If such is the case with regard to ordinary goods, where the quality is paramount, the claims of such goods as to the origin of the goods become infinitely greater. Quality is one of design and taste, and means the intelligent convention, the imaginative realisation, of some artistic design and its execution. It is in this connection that the reform seems to me a most important reform in the trade with regard to industrial art is called for. The results of such reform will immediately tend to raise and prove, not only the actual production of such goods by the designer and manufacturer, but also the general public, its discriminative power to desire and to demand the best work representative of the most artistic work of the industrial art.

"I am fully aware of the fact that in the cases chiefly used for illustration—namely, the cabinet-makers of the eighteenth century in England—the designers were not the producers and handicraftsmen—nay, even the makers of their wares. But the main point upon which I wish to insist is, that it was known to the public that certain designs, goods produced by Wedgwood were directly made by him, and as for many years after this it was known that certain plates and vases, modelled in that delicate development of the potter's art called *pâte sur pâte*, produced by the firm of Wedgwood, were immediately made by Solon (bearing his signature), who died but a short time ago. Not only were the actual goods the potter's manufacture thus of higher artistic quality, but the public was rightly made aware of this by the knowledge that the actual signature was often placed on the work itself. The design did come from a great artist of such justly high reputation. Here comes the important point of practical reform, which I wish to recommend to you for the benefit of the improvement of our industrial art. . . .

"When the manufacturer, nay, when the retailer, the man, or the heads of our great department stores, realise that there exists a demand for works which were designed by distinguished industrial artists, they will encourage them.

to devote his energies to the production of superior work in art industry. We may ultimately hope that by far the greater number of those who now endeavour to produce the highest class of pictures and statues, for which their native talent has not fitted them, but who, together with true enthusiasm for art, start with that peculiar artistic gift which enables them to become the best designers and art craftsmen, will no longer swell the army of the unemployed, and will not eke out a miserable existence in producing works of pure art of inferior quality, but will find their true vocation in increasing the supply of things of beauty as well as use for which the conditions of our modern life have created such an extensive demand.

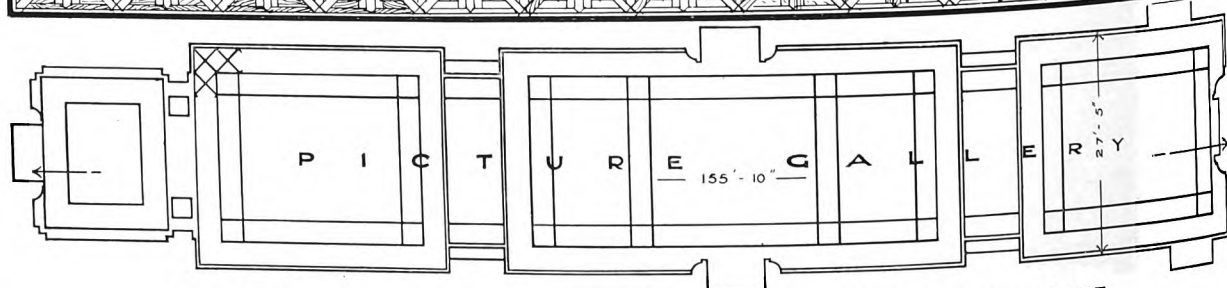
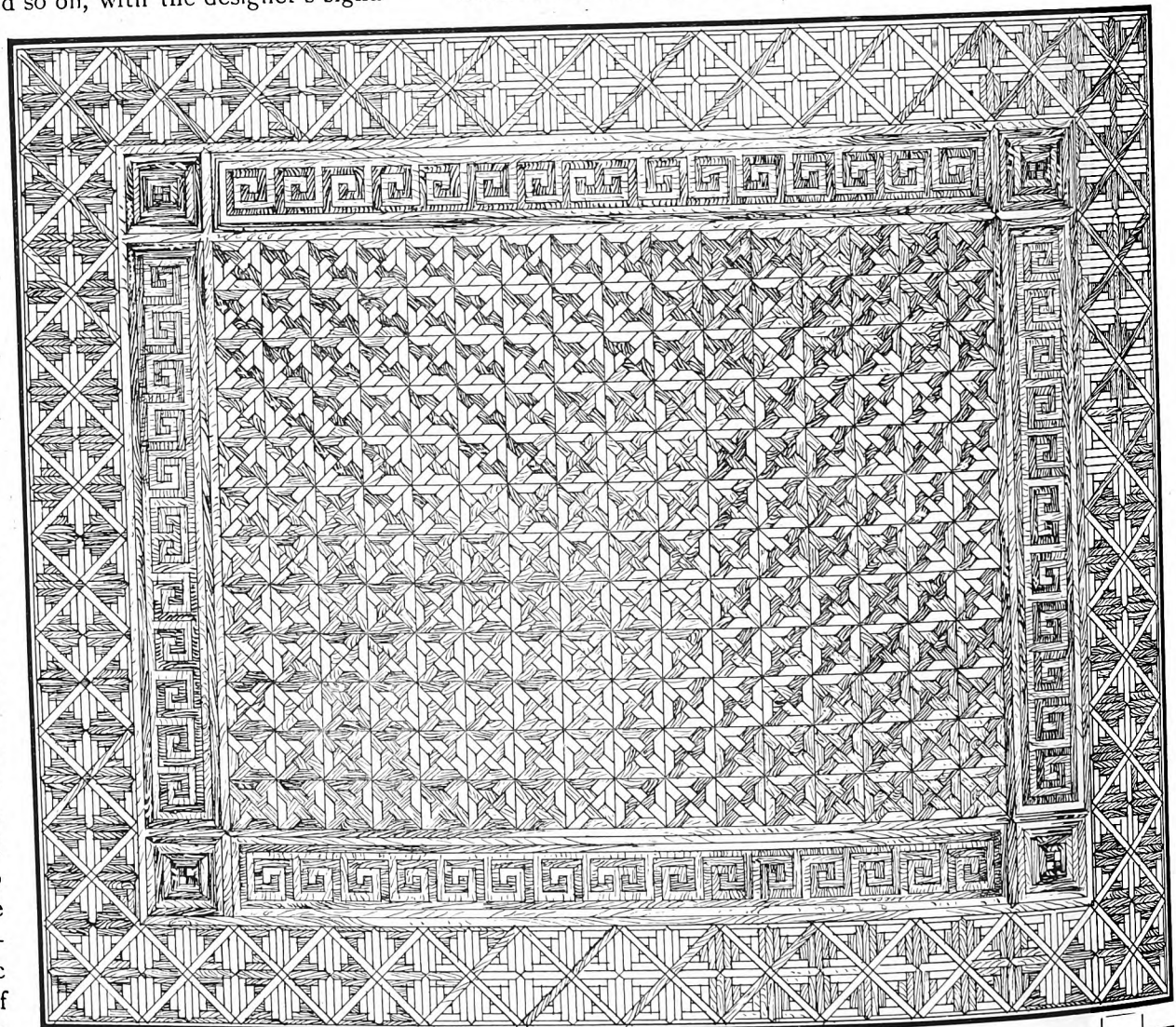
"Is it an unpractical suggestion and a mere dream of the study (which is supposed to be so far removed from the marketplace of real life) when I dare look forward in imagination to the day when the customer steps into the shop and asks for a chair or a cabinet designed by Smith or Jones, and produced by Johnson and Company, who manufacture large quantities of ordinary goods of a lower type to be found or to be bought, therefore, in all the large department stores? Or that the tradesman should tell his customer the name of the designer of each piece of plate, vase, and so on, with the designer's signature impressed unobtrusively in some part of the work which has thus become a work of art, though made in a factory?"

"I know there are innumerable difficulties in the way of the realisation of such a scheme. But, in any case, I maintain that in the long run it would well pay the manufacturers, whose object it is to produce works of superior taste and design, to encourage the supply of such truly superior designers and art craftsmen, and to do this especially by identifying the class of goods thus produced with the name and personality of the art craftsman who has originated them. Their productions would undoubtedly be improved in this respect. They would ultimately be bound to find a market, and in the process they would educate the purchasing public up to higher standards of appreciation of what is the best work.

"The true keynote of value will eventually, we hope, itself be struck until it reverberates throughout the country, and is repeated from every village church bell, perhaps even every factory whistle."

## PARQUET AT BUCKINGHAM PALACE.

THE extensive interior decorations which are now being carried out at Buckingham Palace, under the direction of Mr. F. Baines, Architect in Charge of Ancient Monuments, etc., H.M. Office of Works, include a remarkable new parquet floor to the Picture Gallery, which forms a great corridor in the centre of the Palace. The gallery comprises an oblong central bay, with a large square bay on either side, and an entrance lobby, the total length being 156 ft., and the width about 27 ft. We publish on this page a diagram plan of the gallery, together with a detail of one of the sections of the flooring. The latter will be seen to be of a very pleasing pattern, the Greek fret between the enclosing border and the central area serving to give emphasis to the design, and at the same time to bind the whole together. The floor is being executed entirely in oak, the firm entrusted with the work being Messrs. Howard & Sons, Ltd., of Berners Street, W., and in view of the fact that parquet flooring has hitherto been very much in the hands of German firms, it is interesting to record that in the present case everything is British. The work is being executed with great exactitude, and when finished will be a remarkable example of parquet flooring.



PARQUET FLOORING IN THE PICTURE GALLERY, BUCKINGHAM PALACE.  
By F. Baines, H.M. Office of Works.





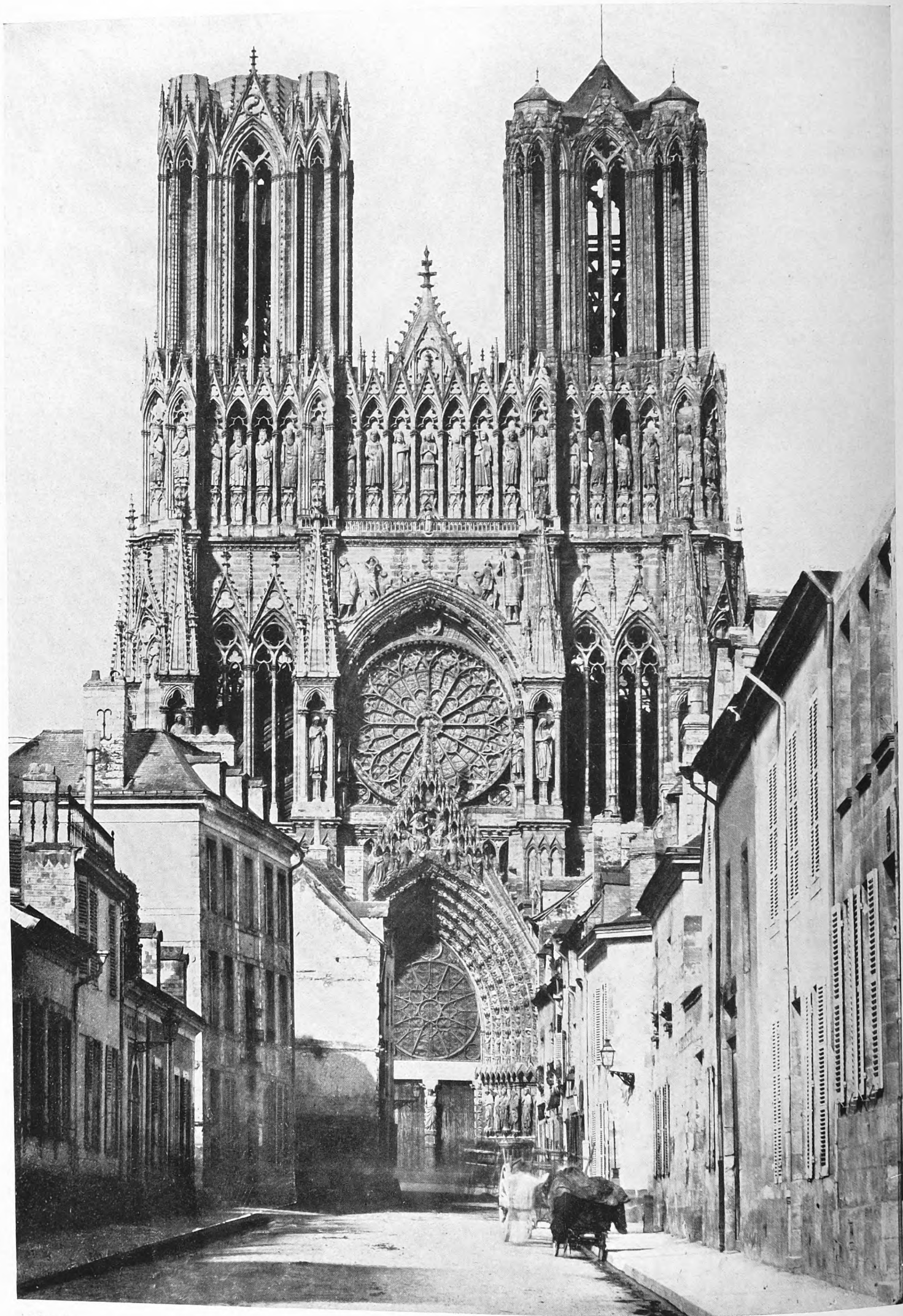


Plate I.

REIMS CATHEDRAL: THE WEST FRONT.

November 1914.

# REIMS CATHEDRAL.

*With Plates I, II, III, IV, V, and VI.*

THE destruction of Louvain and other towns in Belgium and France was vandalism enough in this twentieth century of civilisation, but even greater dishonour attaches to the name of that German people whose army has now shattered Reims Cathedral.

Before proceeding to give a description and criticism of the cathedral, we may direct attention to the damage, irreparable damage, it has suffered. Evidence is afforded by the accompanying photographs of the building as it remains to-day, and to this visual proof may be appended the record of a careful investigation of the cathedral made by Mr. Whitney Warren, member of the American Institute of Architects, and partner in the well-known firm of Warren and Wetmore. Mr. Warren, who was provided with special facilities by the French Government, says: "On September 4th, when the Germans first entered Reims, there was a bombardment of the cathedral by their guns, and four shells fell upon it—one on the north transept—but little damage was done. . . . On the 17th two bombs struck it, one on the apse, the other on the north transept. The cathedral was again hit on the next day, the shell falling on the southern flying buttresses and on the roof. The building was fairlyiddled with shell during the entire day on September 19th, and about four o'clock the scaffolding surrounding the north tower caught fire. The fire lasted for about an hour, and during that time two further bombs struck the roof, setting it also on fire.

"The fire from the scaffolding descended until it reached the north floor of the main façade, which caught rapidly, burned through, and communicated the fire to the straw covering the floor of the cathedral. This caught ablaze from the fire originating in the scaffold, burning through the doors and destroying the fine wooden tambours or vestibules surrounding these doors in the interior, and also calcinating the extraordinary stone sculptures decorating the entire interior of this western wall. These sculptures are peculiar to Reims, being in high full relief and cut out of

them, are lost. The treasury was saved at the close of the fire, and the tapestries for which Reims is famous were fortunately removed before the bombardment. The stalls have been destroyed; the organ is intact, the crucifixes and pictures in the apse are untouched.

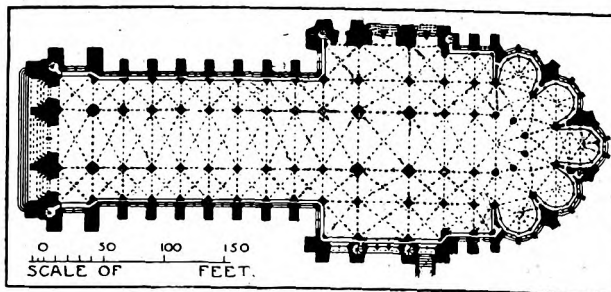
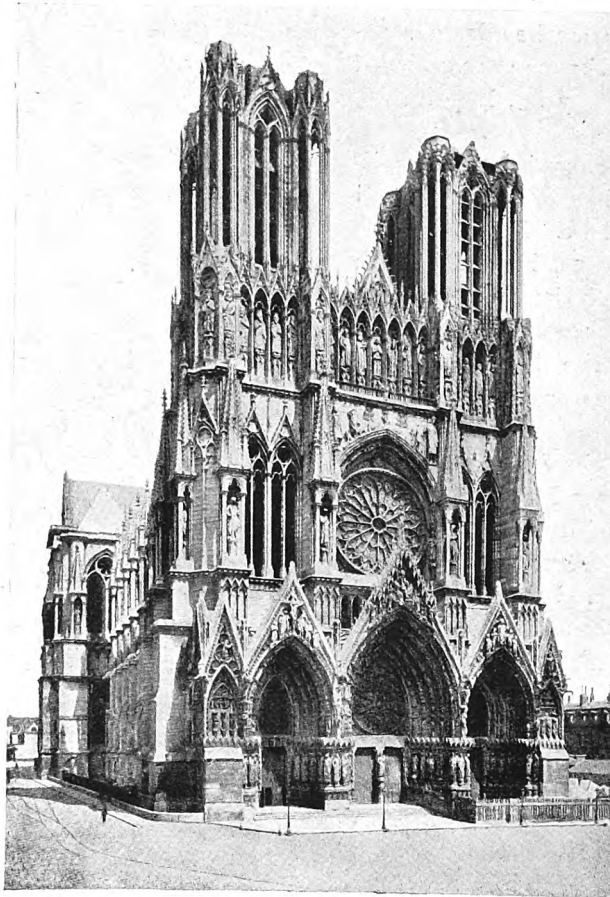
"If anything remains of the monument it is of the strong construction. The walls and vaults are of a solid masonry which can resist even modern engines of destruction. On September 24th, when the bombardment was resumed,

shells fell upon the cathedral. The vaults resisted and were not perforated. Had the cathedral been like Amiens, which received the same treatment, the vaults, owing to the weakness of their construction, would have given way and the flying buttresses would have crushed in. Nothing would have remained but a mass of crumpled stone. It is an exception, perhaps, of ruin.

M. Henri Jadart, Keeper of the Library and Museum at Reims, says: "Our wonderful cathedral has not collapsed under the German shells; it stands firmly on its foundations, portals, nave, and choir. The flames have consumed the central timbers of the roof, but the models of their kind, the famous carillon. The galleries are still standing. The scaffolding that had been erected around the north tower has been ground up to the ground and acted as a furnace. The fire reached the base of the tower and destroyed several of the statues on the portals—St. Thierry, and others. The effigies of angels. The sight is pitiable."

The history of the cathedral goes back to the early years of the Christian era. In the fourth century SS. Sixte and Sinice came to Reims to preach Christianity, and the cathedral was built subsequently by

but the Vandals captured the town in 406, and the king was murdered on the threshold of the cathedral he had



WEST FRONT AND PLAN.



their contributions, and a regular pilgrimage, headed by the image of the Blessed Virgin, was made through towns and villages. Year by year the building proceeded, sculptors devoting their whole life to its embellishment, until about 1430 the great work stood finally complete. During these two centuries and more the original scheme, carried out under so many changing hands, was preserved, though modifications were introduced into the subordinate parts. Thus in the thirteenth century the nave was extended in order to provide more accommodation for the crowds who flocked to the cathedral on the occasion of coronation ceremonies; Clovis had been baptised at Reims in 496 by St. Remi, and later Kings were consecrated in the cathedral with the oil of the *Sainte Ampoule* or holy flask, which was believed to have been brought from heaven by a dove for the baptism of Clovis. (In 1793 the cathedral was attacked by the revolutionary populace, and the *Sainte Ampoule* was smashed by a sans-culotte). Down to 1825 all the Kings of France were crowned at Reims, with the exception of three—Henry IV, Napoleon I, and Louis XVIII.

In 1481 another great fire occurred, caused by the negligence of some lead-workers, the five spires of the cathedral being destroyed and much other damage done. Mr. T. Francis Bumpus, in his "Cathedrals of Northern France," says: "Reims was in the *Domaine Royale*, and there most of the cathedrals were constructed with the towers which distinguished the large churches built by the Benedictines of Cluny. At Laon and Rouen there were seven towers, and at Chartres there was the same arrangement with the exception of a central tower. At Reims, before the great fire, there were six towers, as at Laon, and a central tower crowned by a *flèche* covered and ornamented with lead . . . . With one on either side of each transept front, the pair at the west end, one rising over the crossing, and one—the Angel Spire—still existing on the roof of the apse, such an assemblage of steeples must have produced an effect of extraordinary



VIEW INSIDE THE NAVE ROOF (DESTROYED BY FIRE)  
WITH DIAGRAMMATIC SECTION.

Photo: G. A. T. Middleton.

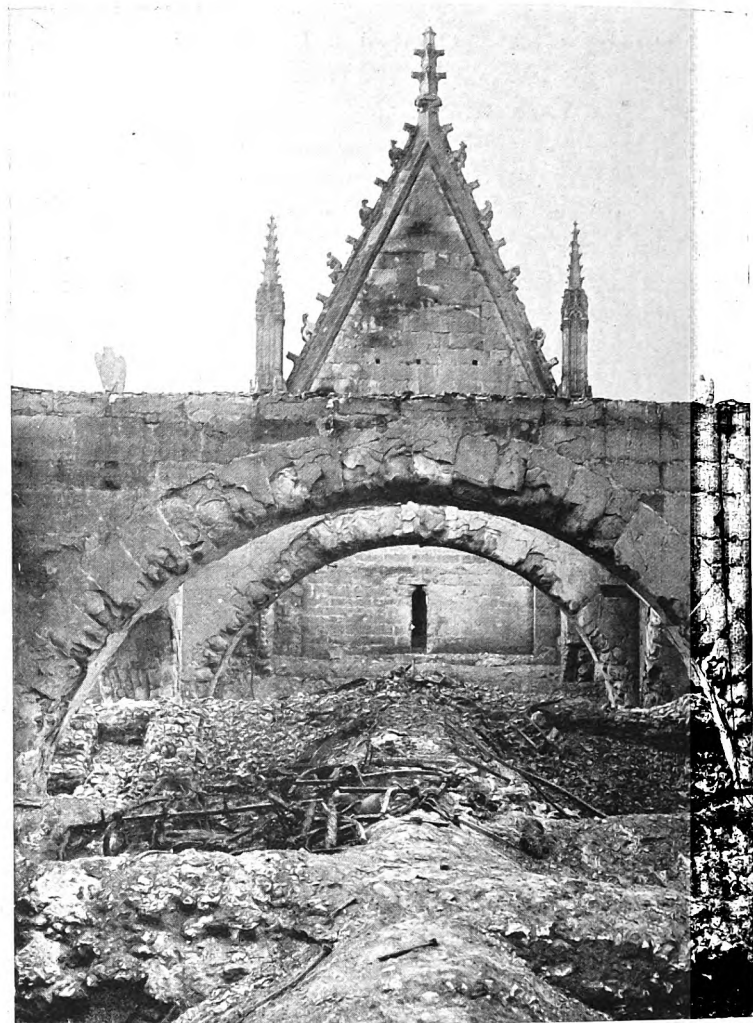


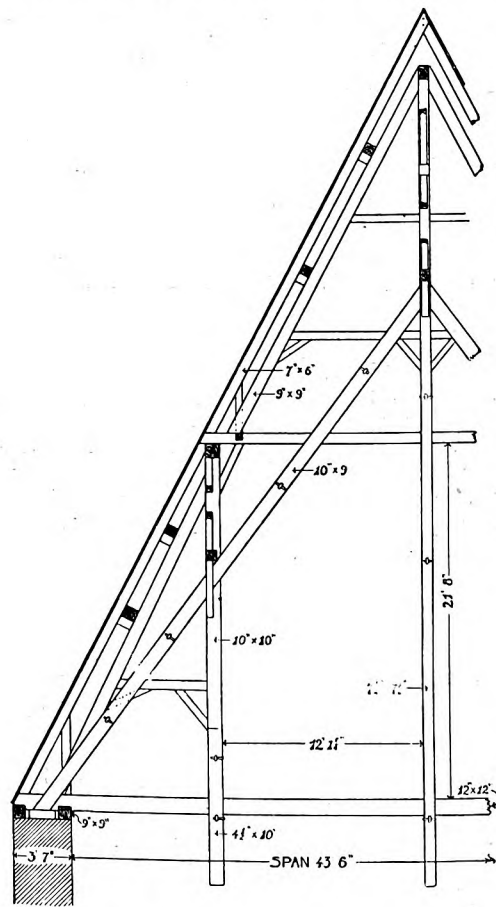
Photo: Central Press.

VIEW ABOVE VAULTING, SHOWING SPALLED STONE  
ARCHES AND DEBRIS OF TIMBER ROOF.

grandeur, and one which to some extent is presented to-day by the neighbouring cathedral of Laon. Only the lower parts of the transeptal towers remain, but as they do not rise beyond

the spring of the roof they play no important part in the outline of the cathedral. The two western towers, most graceful specimens of Middle Pointed work, remain to this day as they were roofed in 1515, when the idea of restoring their lead spires was abandoned."

As to who was the architect of the original scheme there has been endless dispute, some contending that it was Robert de Coucy, and others wholly disputing this; while Bernard de Soissons, Gauthier de Reims, Jean d'Orbais, and Jean Loups are mentioned as other architects under whom the work was carried out. But a decision in such a matter is wholly



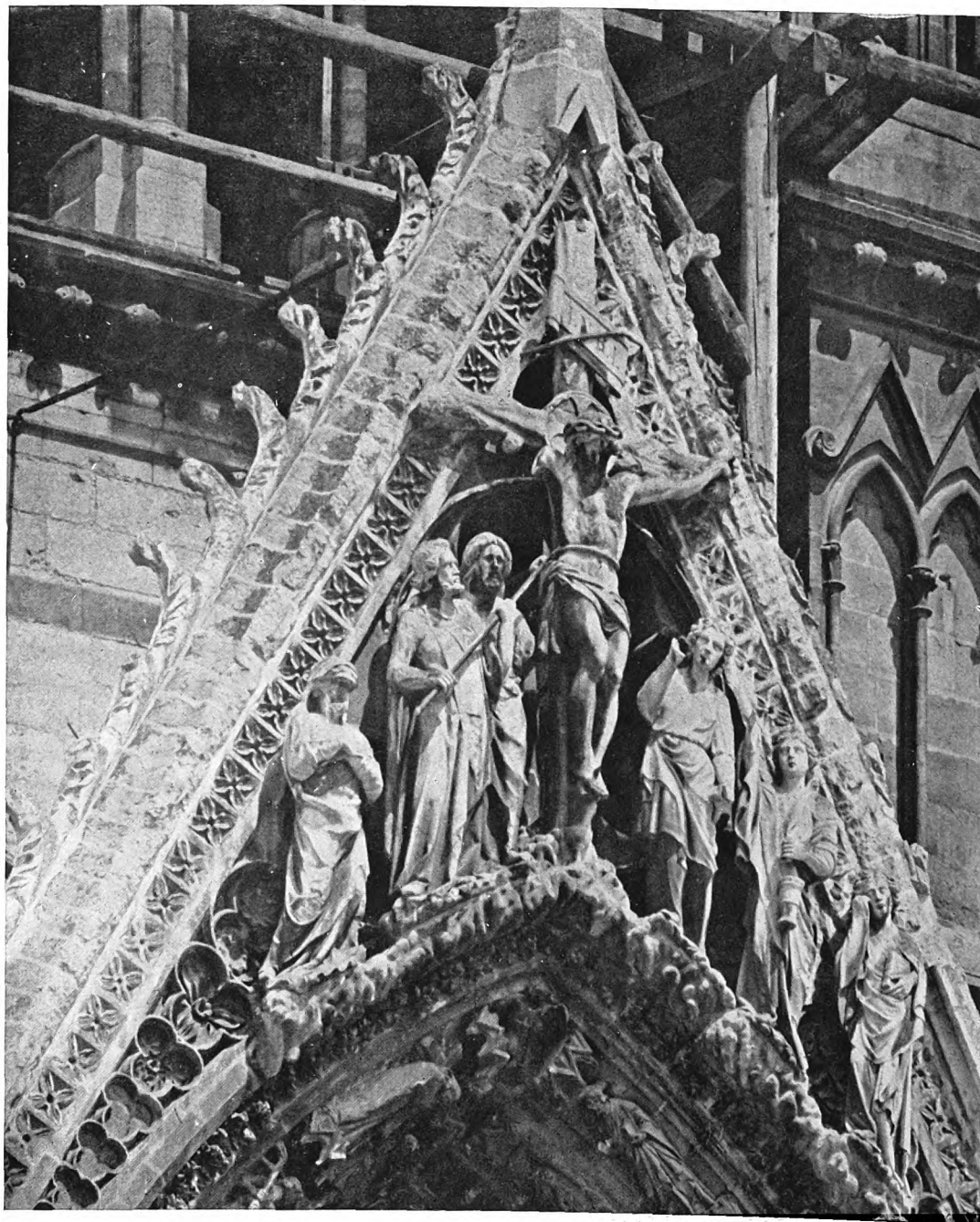
MEASURED AND DRAWN BY  
P. R. STRONG.

possible, for there is no material on which it can be based.

The great glory of Reims was in its sculpture and its glass. The west front has three portals enriched with an amazing wealth of sculpture, the central portal being devoted to the Blessed Virgin, the north portal to St. Paul, and the south portal to the Last Judgment. Above, in the apices of the gables, are representations of the Crucifixion, the Coronation of the Virgin, and the Judge of the World. Above the central portal is the great rose window, and over this the Gallery of

of prophets and apostles, and is surmounted by a large window.

The cathedral has a length internally of 466 ft. of 121 ft. It comprises a nave of eight bays, transepts with aisles projecting to the depth of a choir with double aisles, and an apse with deam radiating chapels. The western towers are 267 and that on the south side contains two great which (named "Charlotte," given in 1570 by Lorraine) weighs more than eleven tons.



*Photo: Henry W. Bennett, F.R.P.S.*

THE CRUCIFIXION, OVER THE NORTH PORTAL OF WEST FRONT.



representing the Life of the Virgin, were given by Robert de Lénoncourt in 1530; two, remaining out of six called *Tapisseries du fort roi Clovis*, were given by Cardinal de Lorraine in 1570; others formed part of the splendid *Tapisseries de Perpersack* (a manufacturer of great repute who executed work for the Duke of Mantua) given in 1630 by Archbishop Henri de Lorraine; and others were Gobelins tapestries, executed from designs by Raffaele, given by the French Government in 1848.

The rood screen was destroyed in the eighteenth century, when also the existing stalls took the place of those dating from the late fifteenth century. The organ, by Oudin Hestre, was completed in 1481.

The view of the west front of the cathedral shown on Plate I is of particular interest as a delightful view that no longer exists, the approach to the cathedral by the narrow little street having given way to a setting of "featureless character," which is part of the scheme that has intersected Reims with wide thoroughfares in the manner of the boulevards of Paris. There are many who deplore this.

A very discerning criticism of the cathedral is given by Fergusson, who says: "The proportion, both in width and height, of the side aisles to the central nave, and the absence of side chapels and of any subsequent additions, render the nave one of the most perfect in France. The mode in which the church expands as you approach the choir, and the general arrangement of the eastern part, as shown by the plan, are equally excellent, and are surpassed by no building of the Middle Ages. The piers are perhaps a little heavy, and their capitals want simplicity; the triforium is, if anything, too plain, and at the present day the effect of light in the church is in one respect reversed, inasmuch as the clerestorey retains its painted glass, which in the side aisles has been almost totally destroyed, making the building appear as though lighted from below—an arrangement highly destructive of architectural beauty. Notwithstanding all this, it far surpasses those buildings which preceded it, and is only equalled by Amiens and those completed afterwards. Their superiority, however, arose from the introduction just at the time of their erection of complicated window tracery, enabling the builders to dispense almost wholly with solid walls, and to make their clerestoreys, at least, one blaze of gorgeous colouring. By the improvement in tracery then introduced they were able to dispose the glass in the most beautiful forms, and framed in stone so as to render it, notwithstanding its extent, still an integral part of the whole building.

"What painted glass was to the interior of a French cathedral, sculpture was to the exterior. Almost all the

arrangements of the façade were modified mainly to admit of its display to the greatest possible extent. The three great cavernous porches of the lower part would be ugly and unmeaning in the highest degree without the sculptures that adorn them. The galleries above are mere ranges of niches, as unmeaning without their statues as the great mullioned windows without their 'storeyed panes.' In such lateral porches the architecture is wholly subordinate to the sculpture; and in a perfect cathedral of the thirteenth century the buttresses, pinnacles, even the gargoyles, every 'coign of vantage' tells its tale by some image or representation of some living thing, giving meaning and animation to the whole. The cathedral thus becomes an immense collection of sculptures, containing not only the whole history of the world as then known and understood, but also of an immense number of objects representing the arts and sciences of the Middle Ages. Thus the great cathedrals of Chartres and Reims even now

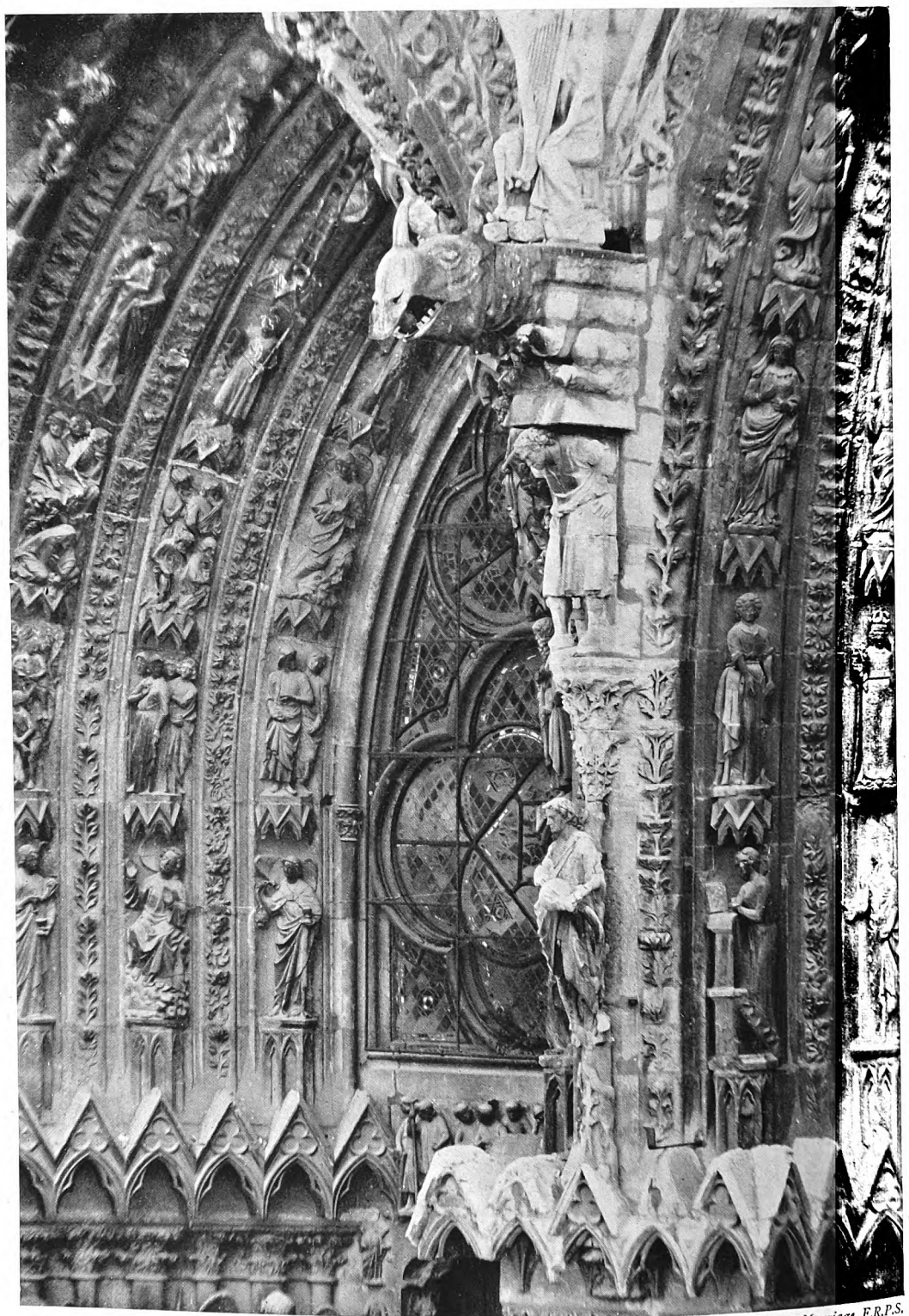


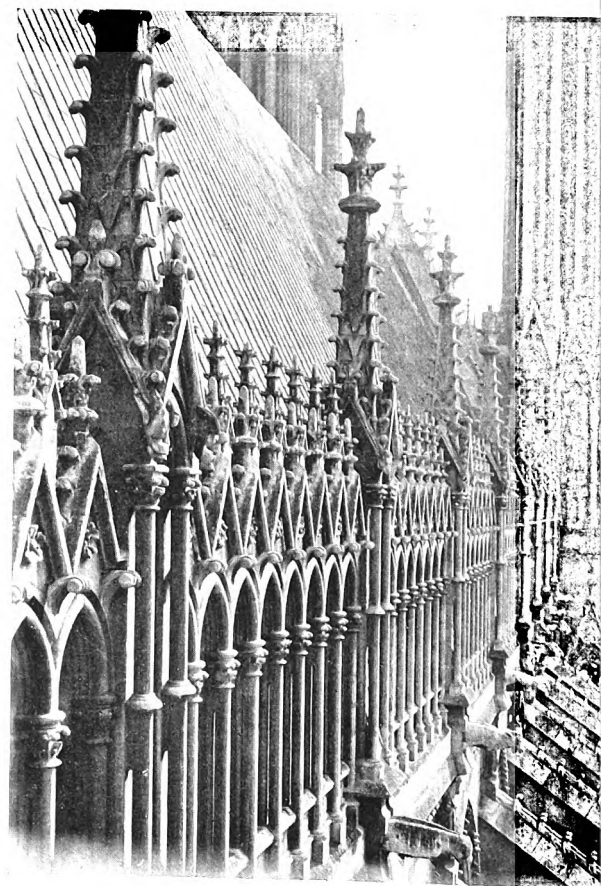
Photo: Ernest Marriage, F.R.P.S.

DETAIL OF SCULPTURE ON NORTH AND CENTRAL PORTALS OF WEST FRONT.



retain some five thousand figures, scattered about or grouped together in various parts, beginning with the history of the creation of the world and all the wondrous incidents of the first chapter of Genesis, and thence continuing the history through the whole of the Old Testament. In these sculptures the story of the redemption of mankind is told as set forth in the New Testament, with a distinctness, and at the same time with an earnestness, almost impossible to surpass. On the other hand ranges of statues of Kings of France and other popular potentates carry on the thread of profane history to the period of the erection of the cathedral itself. In addition to these we have interspersed with them a whole system of moral philosophy, as illustrated by the virtues and the vices, each represented by an appropriate symbol, and the reward or punishment its invariable accompaniment. In other parts are shown all the arts of peace, every process of husbandry in its appropriate season, and each manufacture or handicraft in all its principal forms. Over all these are seen the heavenly hosts, with saints, angels, and archangels. All this is so harmoniously contrived and so beautifully expressed that it becomes a question even now whether the sculpture of these cathedrals does not excel the architecture. In the Middle Ages, when books were rare, and those who could read them rarer still, this sculpture was certainly most valuable as a means of popular education; but, as Victor Hugo expresses it, 'Ceci tuera cela; le livre tuera l'Église.' The printing-press has rendered all this of little value to the present generation, and few, if any, can fully enter into it now; but unless it is felt to at least some extent it is impossible that these wonderful buildings can ever be appreciated. In the Middle Ages the sculpture, the painting, the music of the people were all found in the cathedrals, and there only. Add to this their ceremonies, their sanctity, especially that conferred by the relics of saints and martyrs which they contained—these things made the buildings all in all to those who erected them and to those who worshipped within their hallowed walls."

In connection with the sculpture the following, from Professor Lethaby's "Mediæval Art," is of interest: "Of all sculptured fronts, that of Reims is the triumphant consummation in scale, perfection of execution, and fascination. As to design, it certainly follows that of Amiens. It is held that a concourse of masters from the various French schools gathered here, and the work seems to be the outcome of a furnace of intense creative energy. Here again three vast gabled porches stretch across the front. The tympana over the doors are pierced with rose windows, and the sculptures of the Coronation of the Virgin, and the rest, which usually fill them up, are thrust up into the gables above, where they are surrounded and canopied by a marvel of tabernacle work. Small reliefs fill narrow flanking gables at the extreme ends of the front; and it looks as if, as has been suggested, these had been prepared for the tympana and were pushed aside by a change of plan in favour of piercing them with windows. On the mid-post of the centre porch are the Virgin and Child, probably the most perfect mean between the earlier and later Virgins at Amiens. Along the deep slanting sides of the porch stand statues eight



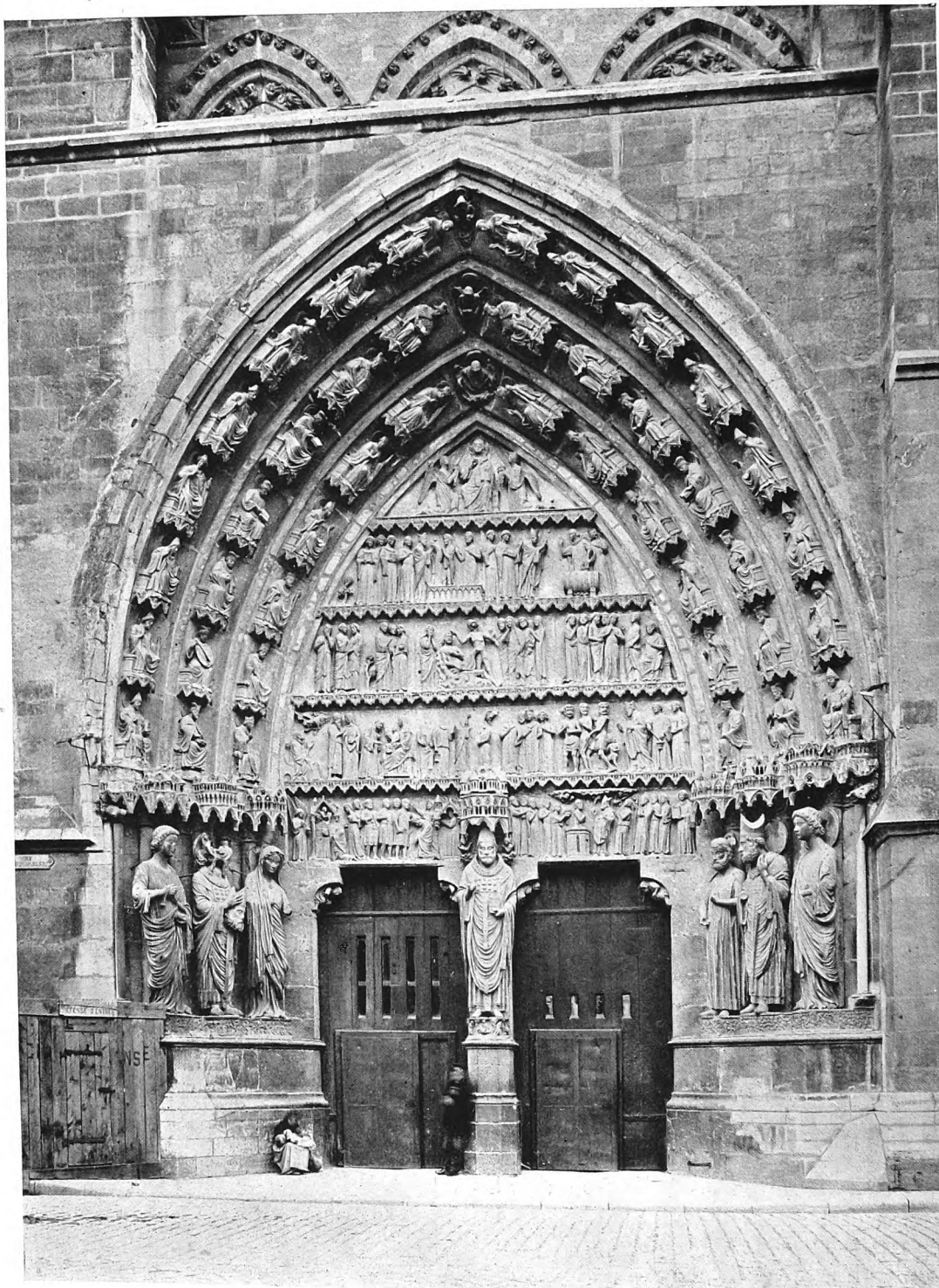
CLERESTOREY, NORTH SIDE.



particularly romantic statues of Solomon and the Queen of Sheba, who evidently find their place here, as at Amiens and Chartres, on account of the saying of Christ: 'The Queen of the South . . . came from the ends of the earth to hear the wisdom of Solomon; and, behold, a greater than Solomon is here.' The north porch is devoted to local saints. Here the martyred Nicaise, with an advance on Amiens, carries only the crown of his head, instead of the whole head, as do

Virgins. Above the former is a gate with open doors; above the latter the doors are closed."

It will have been noted in Mr. Warren's report on the cathedral as it remains that he speaks of the solidity of the construction. In this connection it may be mentioned that the stones used in the construction of the walls are generally of large, sometimes of enormous, size, and they are laid upon their natural beds. About halfway up the height of the



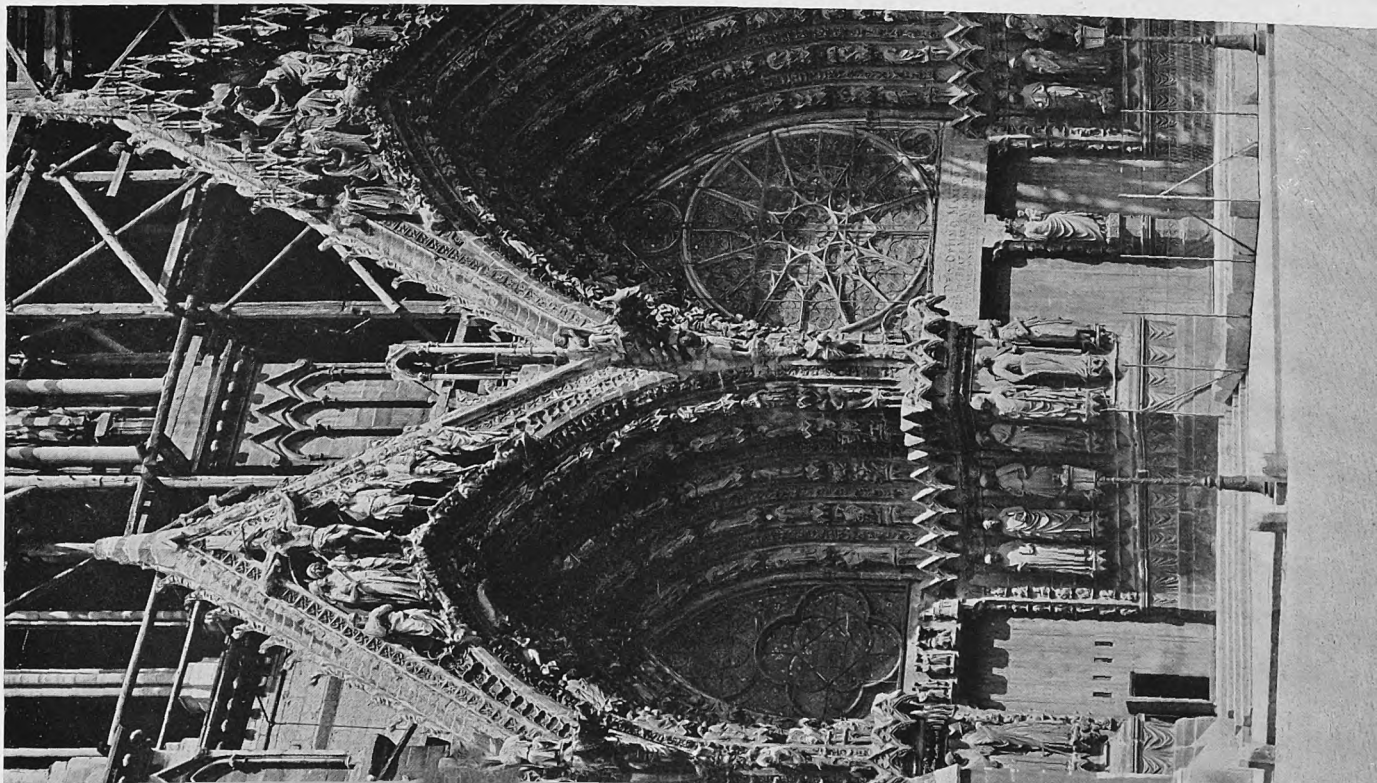
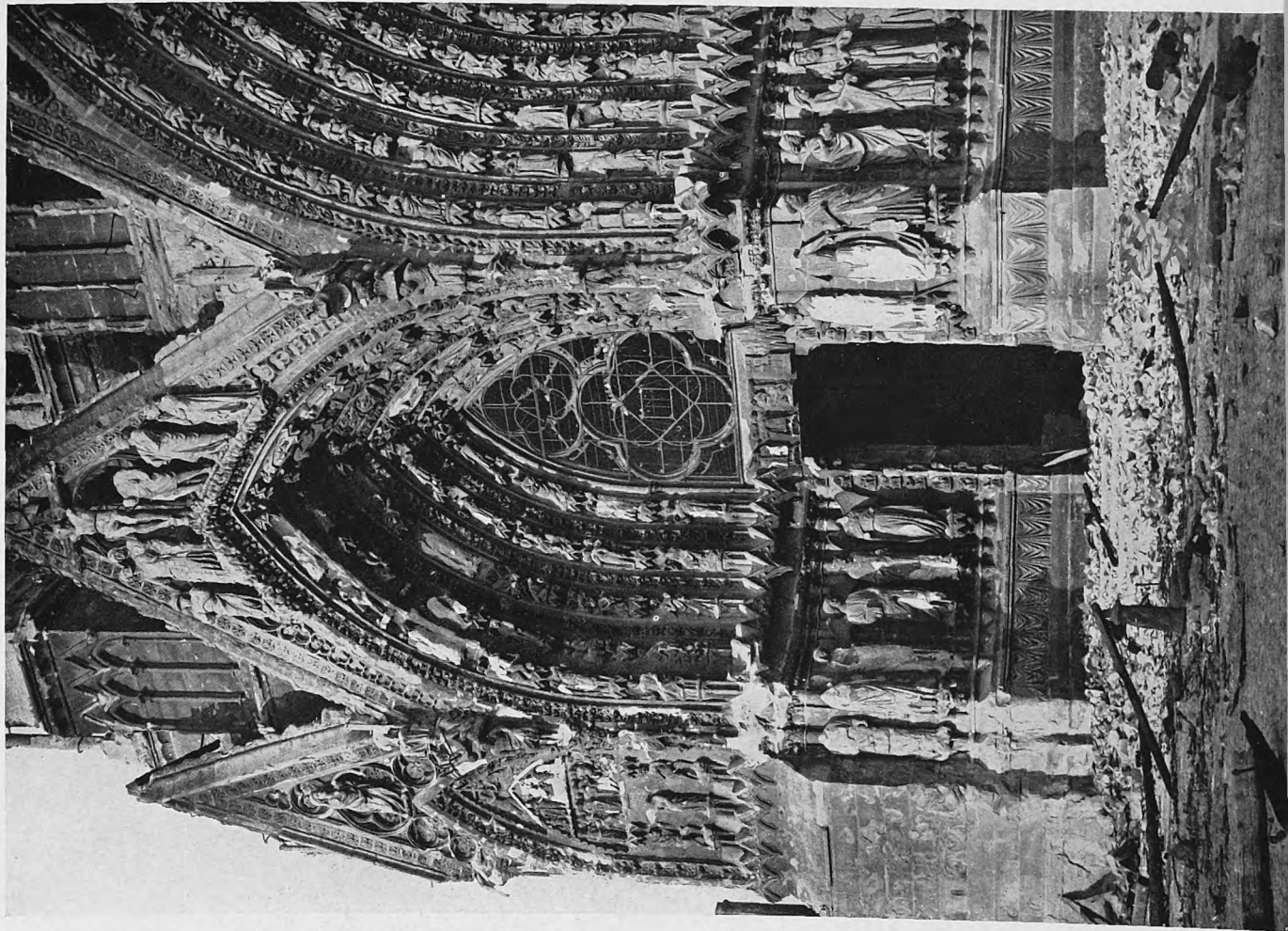
NORTH TRANSEPT PORTAL.

*Photo: Ernest Marriage, F.R.P.S.*

the local martyrs there. The Bishop's face shows a perfect characterisation of patient suffering; he is led forward by two smiling angels. It is the south door that has the series of types of Christ—Moses, Samuel, and others—which have before been spoken of as like those of Senlis and Chartres. The doorways of the north transept are also fully sculptured, the middle one with the stories of Saints Nicaise and Remi, and the left-hand one with a noble Last Judgment, treated as at Amiens. In the archivolt are small figures of the wise and foolish

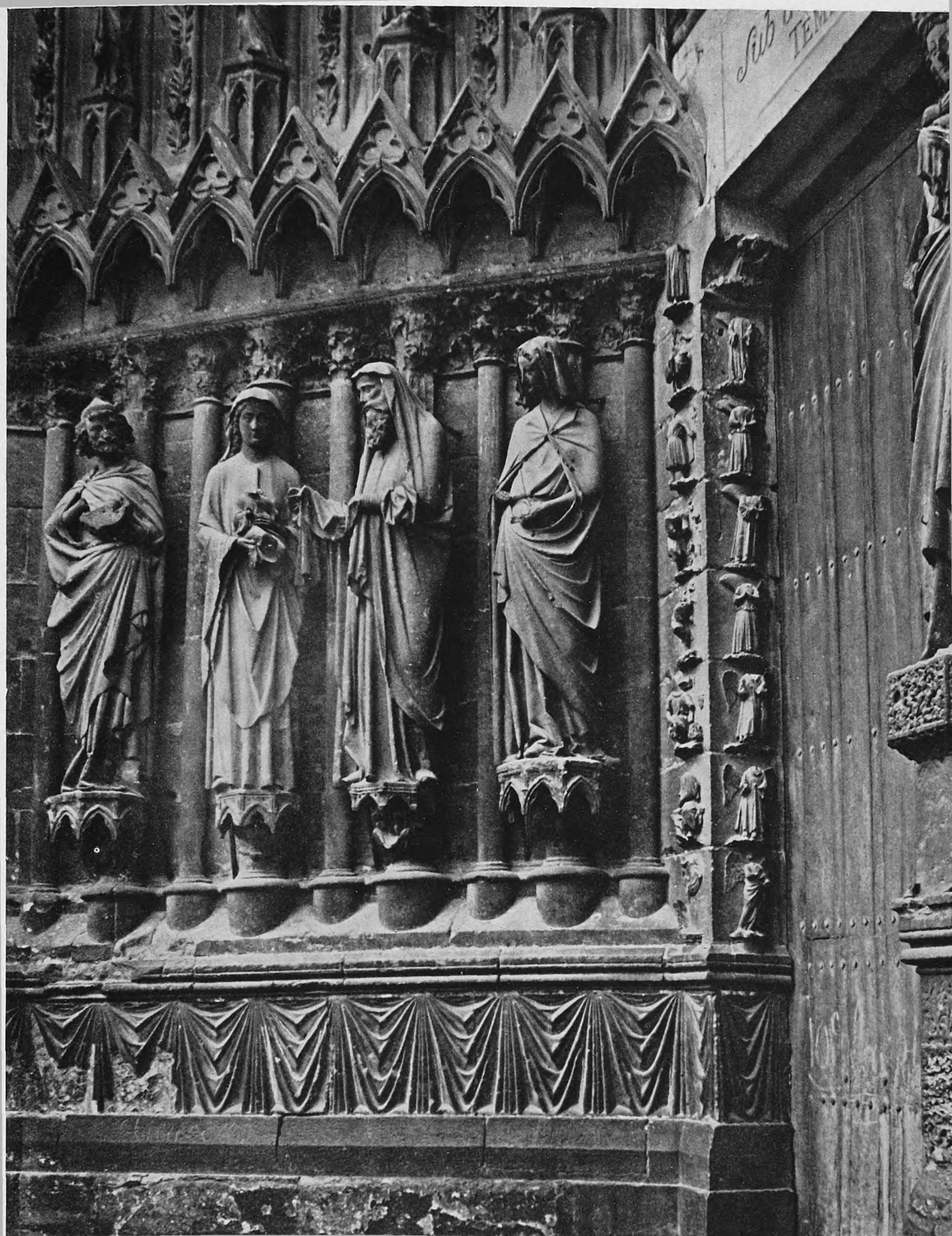
building there are blocks about 12 ft. in length and more than 3 ft. thick. The walls of the western towers are 6 ft. 7 in. thick in the lower part. The principal stones were brought from the quarries of Marsilly; they are shelly, and to some extent porous. Upon a great number of them are masons' signs and marks, consisting of heads, circles, triangles, squares, etc., and these are observed both inside and outside the building. They are said to be the guiding marks which the master workmen used in the thirteenth and fourteenth centuries.





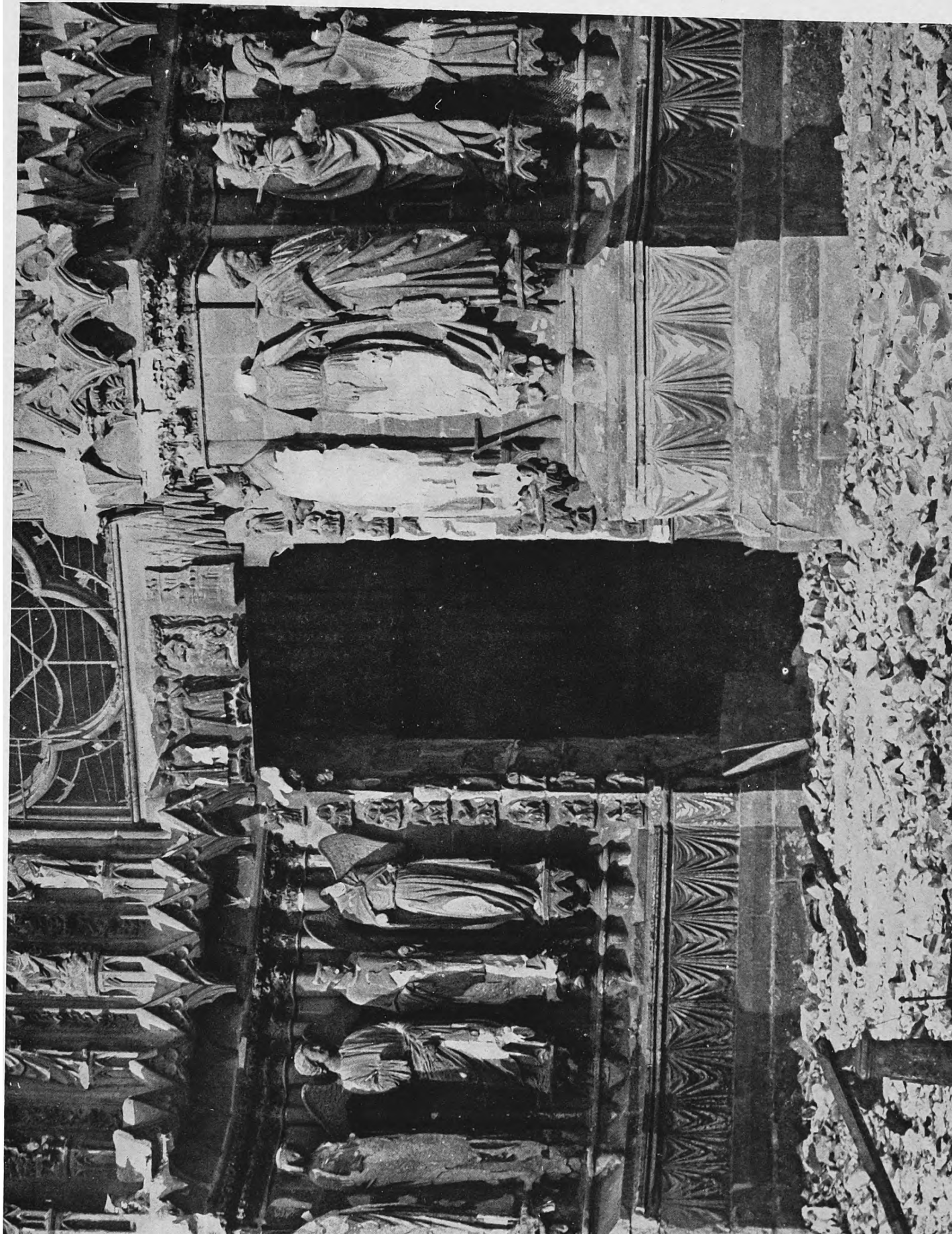




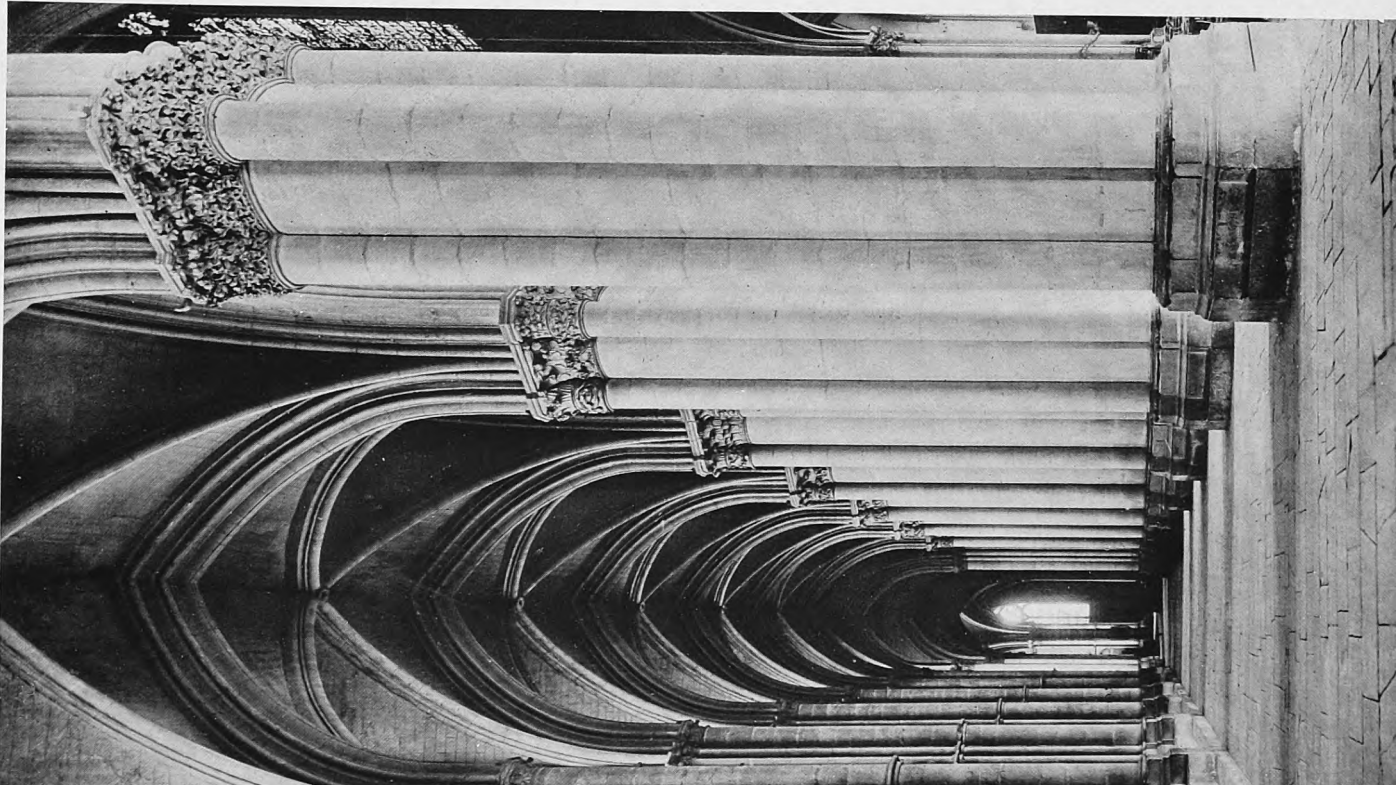
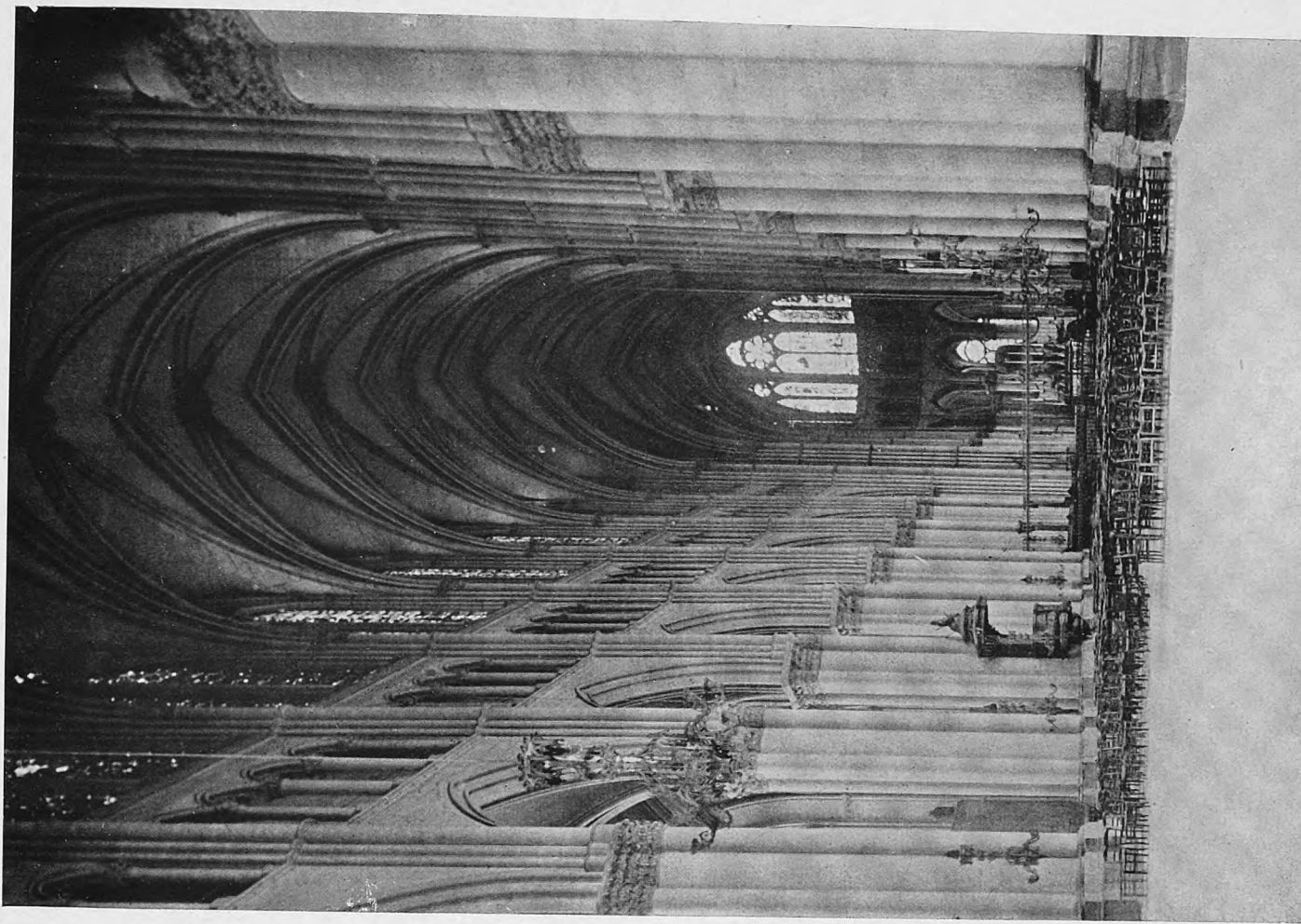






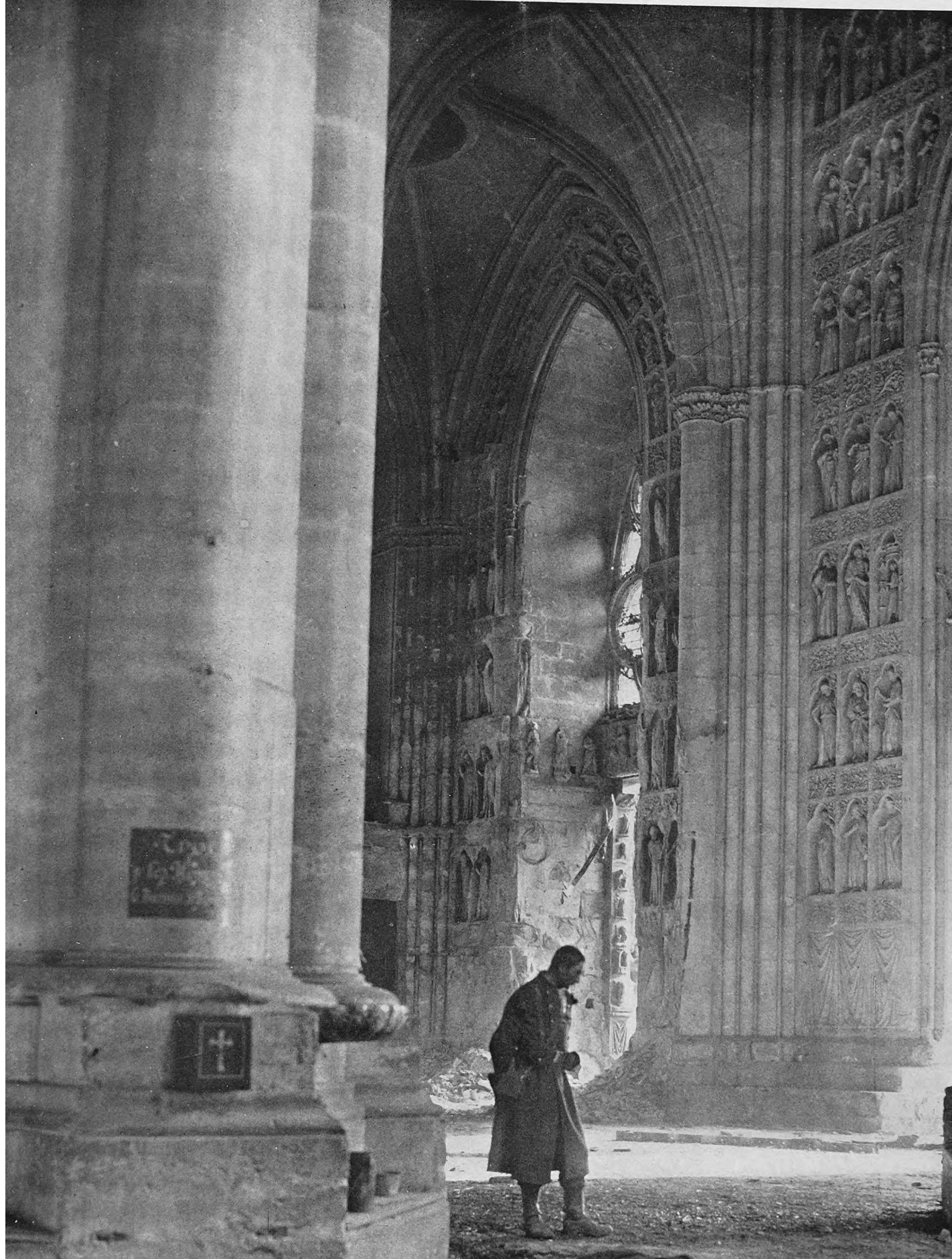
















Professor F. M. Simpson, in his "History of Architectural Development," says: "Of the different cathedrals in France, Amiens is probably the best built. Street eulogises the construction as perfect, and says that there is not a crack in the building. This is partly because there has been no tampering with it. The aisle walls have not been cut away to form chapels, as at Laon, Paris, Amiens, etc.,\* and the fine aisle windows are still framed, as they should be, by projecting buttresses. The main columns are sturdy but not heavy; the piers of the triforium (12 in. in diameter) are a trifle stouter

There is very little balancing of upper walls over nothing, as is the case at Amiens and Beauvais. At Reims the builders played no pranks."

Sir T. G. Jackson declares that "the loss to architecture of the destruction of Reims can hardly be conceived. In it Gothic reached its climax. It had advanced a step beyond Chartres, which has about it still something tentatively stopped short of the incipient weakness of Amiens. It is the very crown and flower of French Gothic. The a

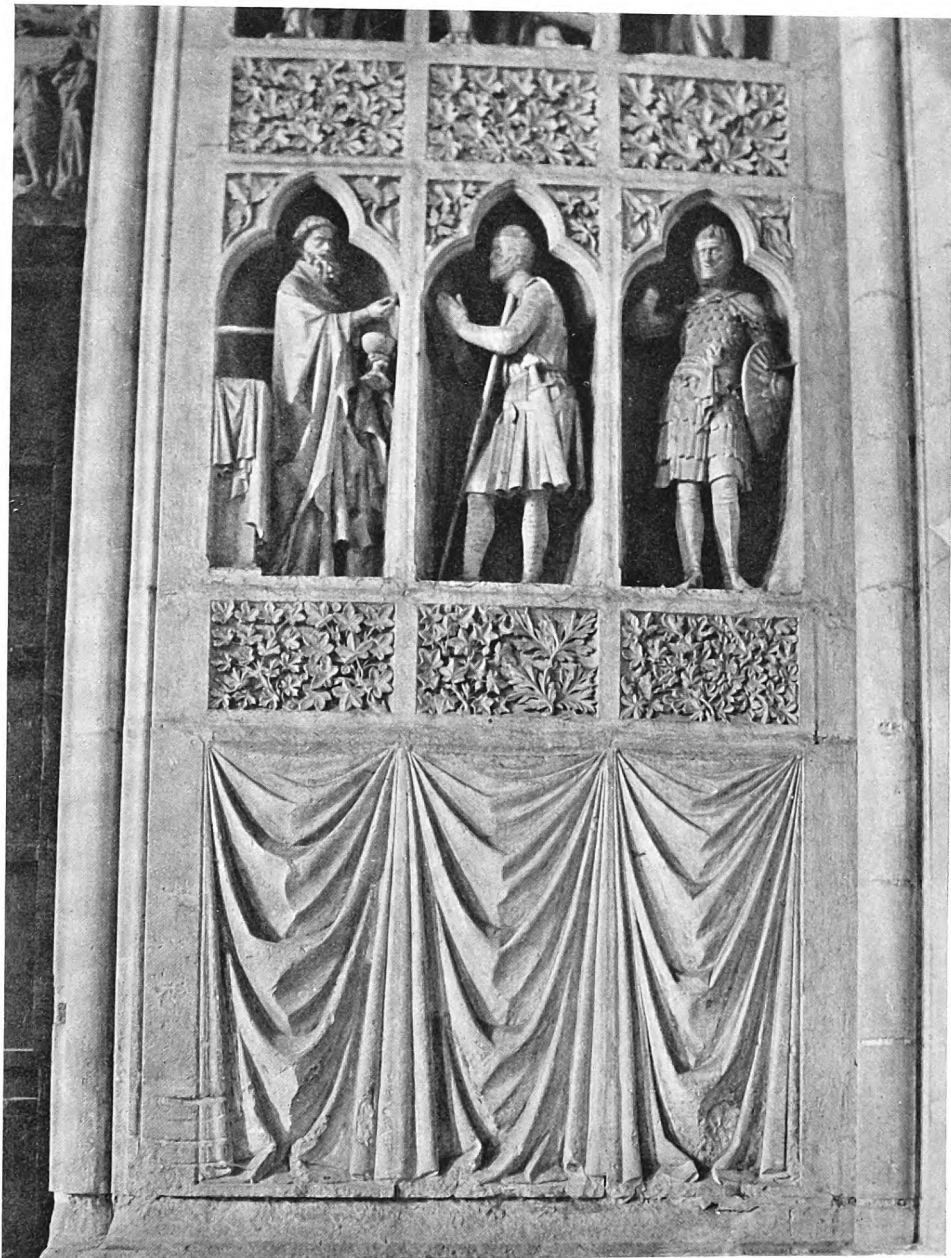


Photo: G. A. T. Middleton.

DETAIL OF SCULPTURE ON WEST WALL OF NAVE.

in other churches; the buttresses are substantially weighted top by well-designed canopied niches, each containing a

chapels of Jean d'Orbais set the pattern for all that followed and have never been surpassed. 'This is how we must build,' wrote Wilens de Henegout, 1228.

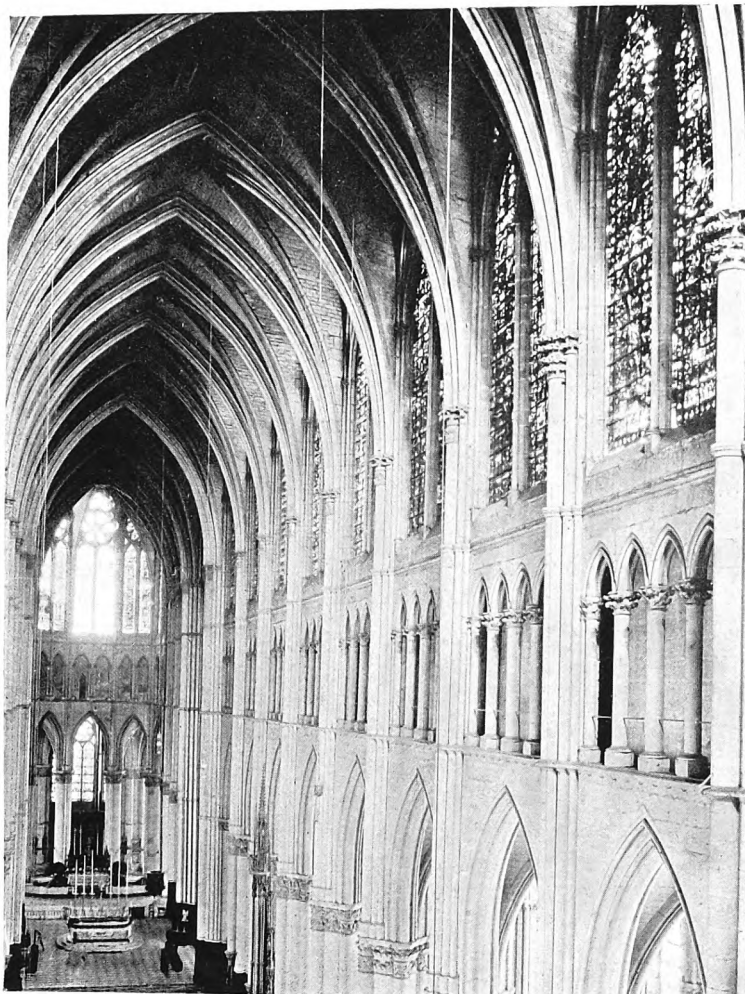


Photo: E. M. Jackson Mason.

NAVE, LOOKING EAST, FROM TRIFORIUM.

Numerous protests have been registered against the vandalism of destroying Reims Cathedral. In this country a strong protest was drawn up by an influential committee in which the signatories claim that they are in no sense a partisan body. "Our contention in this matter is that the splendid monuments of the arts of the Middle Ages which have been destroyed or damaged are the inheritance of the whole world, and that it is the duty of all civilised communities to endeavour to preserve them for the benefit and instruction of posterity. While France and Belgium are individually the poorer from such wanton destruction, the world at large is no less impoverished. On these grounds, therefore, we desire to express our strong indignation and abhorrence at the gratuitous destruction of ancient buildings that has marked the invasion of Belgium and France by the German Army, and we wish to enter a protest in the strongest terms against the continuance of so barbarous and reckless a policy. That it is the result of a policy and not of an accident is shown by the similarity of the fate of Louvain, Malines, Termonde, Senlis, and finally Reims."

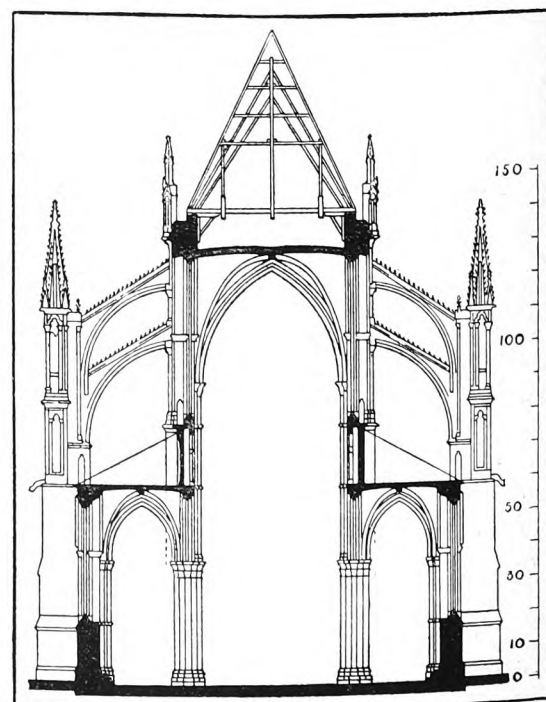
The question as to what could be done in the way of restoring the cathedral is one which has given rise to much speculation, and much doubt.

Mr. Thomas Hardy, who, as is well known, began his career as an ecclesiastical architect, has written a letter on this matter in which, after observing that the majority of people seem to imagine that the demolished parts can be renewed, he says: "Only those who, for professional or other reasons, have studied in close detail the architecture of the thirteenth and fourteenth centuries are aware that to do this in its entirety is impossible. Gothic architecture has been a dead art for the last three hundred years, in spite of the imitations thrown broadcast over the land, and much of what is gone from this fine structure is gone

for ever. The magnificent stained glass of the cathedral will probably be found to have suffered the most. How is that to be renewed? Some of it dated from the thirteenth century, and is inimitable by any handiworkers in the craft nowadays. Its wreck is all the more to be regretted in that, if I remember rightly, many of the windows had already in the past lost their original glass. Then the sculpture and the mouldings and other details. Moreover, their antique history was a part of them, and how can that history be imparted to a renewal? . . ."

Reims, in truth, raises in an acute sense the vexed question of restoration. The idea has even been suggested that the cathedral should be allowed to remain in its present condition as a lasting witness to the vandalism wrought by the German army, but this cannot be regarded with any seriousness. When the war is over, undoubtedly the cathedral will have to be restored, in so far as that is possible at the present day. The stonework of the walls and towers will need to be renewed where it has been calcinated, a new roof will have to be erected in place of the fine old structure that was consumed in the fire that followed upon the bombardment, the stained glass will have to be replaced with the finest that the modern craftsman can produce, and the mutilated sculpture of the portals and other parts of the building will require to be patched up and repaired in the best way possible, and entirely new figures put in place of those which have been utterly destroyed. The problem will not be a new one; a similar state of affairs has had to be faced scores of times before in connection with other buildings—even, in a limited sense, with Reims Cathedral itself, where an extensive scheme of reparation and renovation was undertaken by Viollet-le-Duc at a cost of no less than £80,000, voted by the National Assembly in 1875. But, when the utmost possible has been done, the new work will be only a semblance of the old, the outer husk without the inner spirit, for, as Mr. Thomas Hardy says, what is gone of thirteenth-century craftsmanship is gone for ever. The mediæval artist has no fellow at the present day, and until another race of craftsmen come with another Age of Faith his work cannot truly be replaced.

Heine long ago foretold that the Huns should again traverse the land and hammer to bits the Gothic cathedrals, and the fearful truth of that prophecy is now borne down upon us, as we contemplate the glory that was Reims.



CROSS-SECTION.

(From Professor Simpson's "History of Architectural Development.")



# A TOWN HOUSE IN AMSTERDAM.

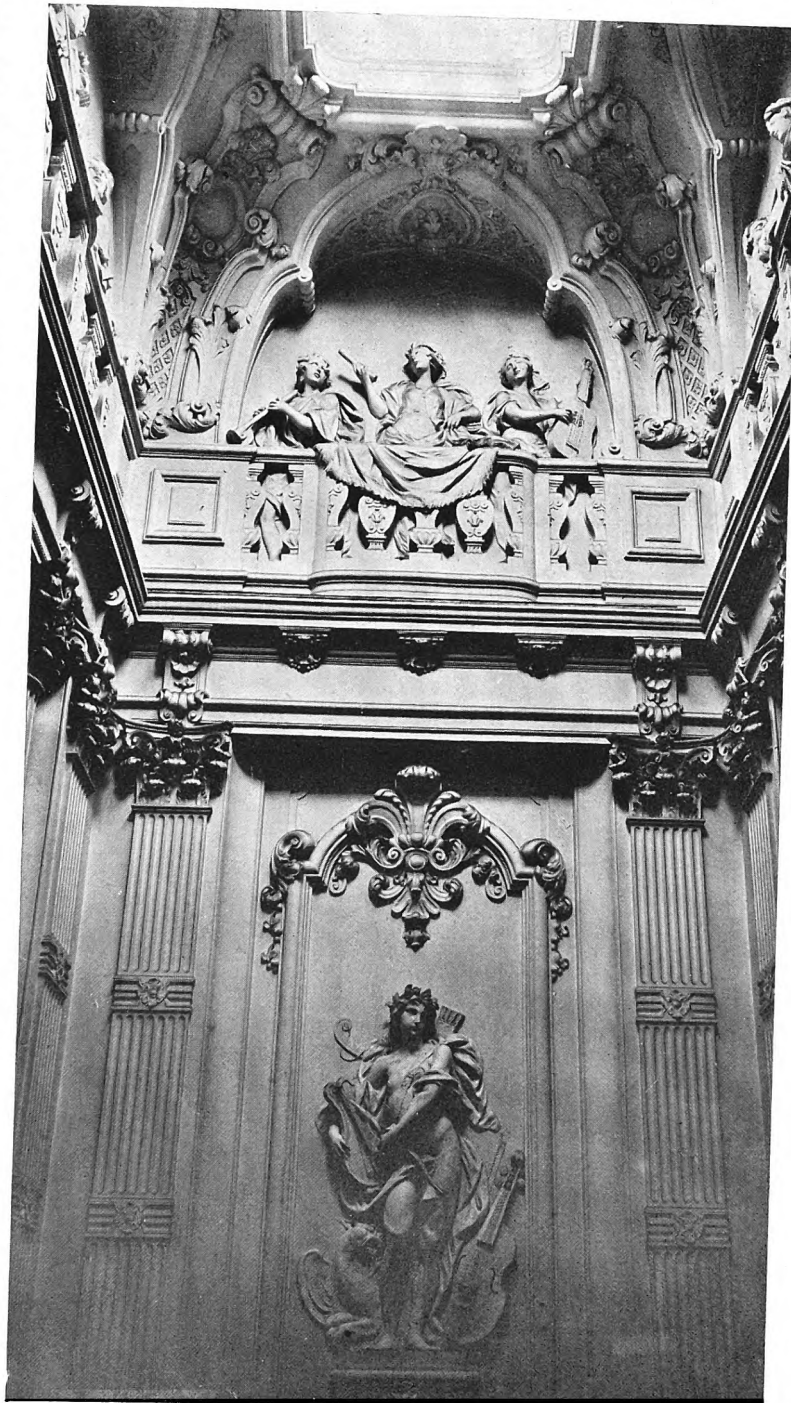
*With Photographs specially taken for "The Architectural Review," including Plates VII, VIII, IX, and*

SO accustomed have we become to the modern city, with its busy thoroughfares lined with shops, that Amsterdam must inevitably appear strange to the visitor. There are busy streets and shops enough, it is true; but they cannot be regarded as in any way characteristic of Amsterdam, which is notable chiefly for its ranges of houses fronting on to the canals. These, presenting their brick façades of four, five, and even six storeys, range on either side along the numerous grachts that circumvent the city, their tall forms reflected in the almost tideless waterway that lies between them. Hence one thinks of Amsterdam rather as a place where men dwell permanently, not as a place where they come in and out on matters of business, and the impression is strengthened when we recall the old pictures of the city and the "Little Masters," who are so lighted in recording the domestic scenes—the view of the Heerengracht with its tree-lined, cobble-paved ways next the water, the brick houses with their fanciful gables, here a group of merchants engaged in barter on the quay, there the buxom housewives gossiping on the steps; and, in the midst of all, the waterway, with its picture of quiet animation, its barges and boats moored next the quayside or sailing along under the little bridges, and thence to the outer Zee and beyond. Modern commerce has imposed itself on Amsterdam on every other city, yet it remains so much of the old that the aspect of the streets carries us back centuries. The house-fronts indeed have come down to the present day very largely intact, their perishable features have received constant attention on the part of the house-painter, and even the brickwork in some instances has been

the Heerengracht. On this, the principal of all the waterways of Amsterdam, the wealthy of past years built homes for themselves, and the wealthy of to-day now occupy them. Their fronts are punctiliously reserved in appearance. They flaunt themselves on the passer-by, and if some are adorned with sculpture around door and window and pediment

done in a decorous manner. These houses, indeed, are inscrutable in degree, offering no glimpse of life within. The interior of one is fortunate enough to have access to them, appear before, all the more so for the studied reticence of the exterior finds no counterpart inside, where the crafts of wood and plaster and paint have given rein to an imagination that is often astonishing while delightful pictures are hung on the walls or panels around the room, the whole effect being complete.

A striking example is offered by the accommodation of a house in the Heerengracht which at the present time is in the possession of a wealthy individual in company — the Hollandsche Societeit van Levensverzekering. Being now adapted for business purposes, they have necessarily lost the old like character they originally have presented; it is rarely that one comes to a house which has not been largely altered in the course of its occupancy by successive generations. But at least in the case of this house in the Heerengracht what one may term the architectural features have been retained intact, the decorative painting and the embellish the chief apartments—to which reference is



PLASTERWORK IN STAIRCASE HALL.

later—are of very great interest. In recent years the



the decorative treatment is continued up through the first and second floors, thus constituting the central feature which is so often seen in the large towns of Holland. The first-floor window is flanked by a pair of terminal figures, and above, on either side of the cartouche that is set in the centre of the high balustrade, are two full-length figures, admirably sculptured.

It is, however, the interior of the house which calls for special attention. The chief rooms are on the first floor. No plan of the house as it was originally occupied being available, one has perforce to conjecture the uses to which the several rooms were put.

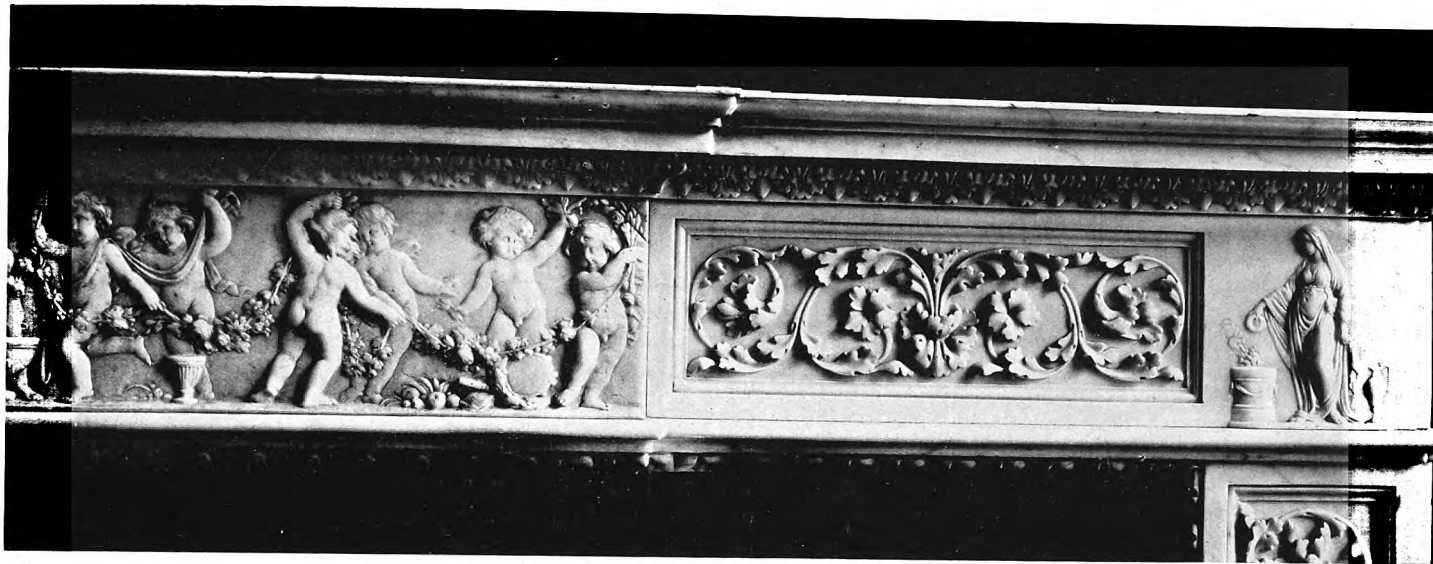
A bold staircase leads from the ground floor, extending up the whole height of the house. From this, on the first floor, access is gained to two rooms opening into one another, on the left-hand side of the entrance hall, which would seem to have been used originally as a withdrawing-room with ante-room. On the opposite side of the entrance hall is a room which would seem to have been originally the dining-room. As they remain to-day, the latter certainly appears to be the earlier of the two, so far as concerns its decorative features. On reference to Plates VII and IX it will be seen that this is embellished with a regular series of classical landscapes. On one side, facing the two windows that light the apartment, is a large painting by Isaac Moucheron, of a classical temple in the midst of a river or lake, with nymphs and other figures introduced as

accessories, while on either side are panels painted *en grisaille*, each bearing a classical figure on an oval encircled by floral hangings, and surmounted by cupids. On the chimney-piece side of the room are two decorative paintings by J. Andriessen, and by the same artist are two paintings filling the panels correspondingly on the opposite side of the room (in the midst of one of which the entrance door is arranged, as will be seen on reference to the lower illustration on Plate IX).

In connection with these paintings, which are the chief features of the house, the following biographical facts may be noted. Isaac Moucheron, called Ordonnance on account of his cleverness, was born at Antwerp in 1670. In 1694 he visited Rome, and there devoted himself to the special study of its ancient remains, especially those in the vicinity of Tivoli, of which he made numerous studies. After four years' residence in Italy he returned to Holland, where he gained high repute as a decorative artist. At Amsterdam he was chiefly employed on classical paintings for the saloons of great houses, and in the execution of these he was assisted by Nicolas Verkolee, Jakob de Wit, and other artists, who were responsible for the figures in the various scenes. He appears to have emulated the manner of Gaspard Poussin. The classical studies he had made at Rome rendered him a capable artist for the embellishment of rich apartments. He died at Amsterdam in 1744.



PLASTERWORK AND DOORWAYS IN ENTRANCE HALL, FIRST FLOOR.



DETAIL OF MARBLE MANTELPIECE ON FIRST FLOOR.

Of Jurriaan Andriessen few particulars are available, other than that he was born at Amsterdam in 1742, and died there in 1819, but the four paintings in the house which is the subject of this article proclaim him as an artist of much talent, with a knowledge of architecture that enabled him to paint pictures eminently decorative in effect.

The chimneypiece of the dining-room has a small mirror enclosed by carved ornament of typical Dutch character, the scroll, shell, and other *motifs* being all handled with great virility, while the panels supply those horizontal and vertical lines which give the requisite surface relief. The general one of the decoration is exceedingly harmonious, the woodwork being painted a dull green colour, with gold on the members of the mouldings. If we assume that the paintings are contemporary with the rest, it may be taken that this room dates from about the middle years of the eighteenth century.

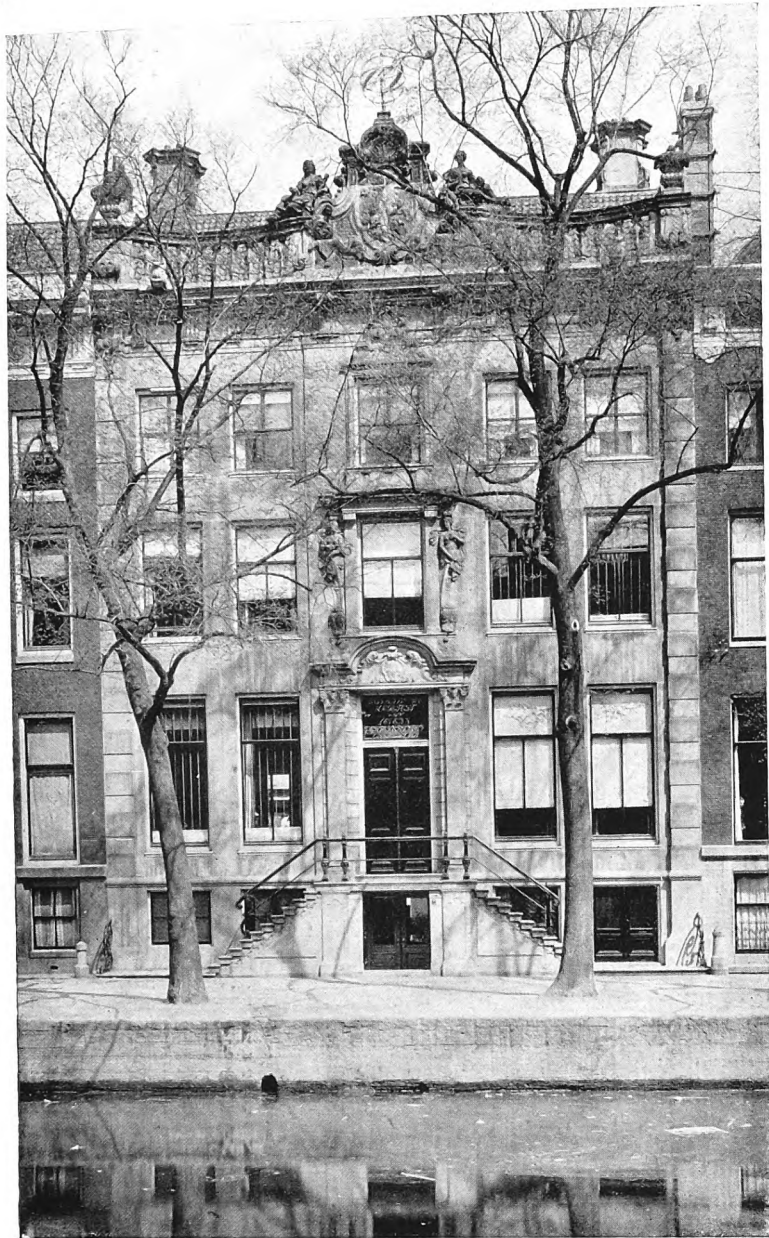
The two rooms on the opposite side of the entrance hall, assumed to have been originally the withdrawing-room with ante-room, are of later date in respect of their decorative features, and entirely different in character, the chimneypieces and doorways being French rather than Dutch in feeling and treatment. This is readily explainable when it is recalled that towards the end of the eighteenth century Holland was in the dependency of France, and numerous French craftsmen must have worked throughout the chief cities. The ground, moreover, had already been prepared by Daniel Marot, who, as architect to William III, brought a strong French influence into Dutch work, which in due course

the hand of a highly-skilled craftsman. The marble is especially fine, as may be seen from the illustration; it is cut with wonderful precision, and the whole composition is exceedingly graceful in effect. The classical figure, with the torch, palette, and writing materials, over the one of the chimneypieces, is extremely suggestive of French influence, and even more so is the overdoor shown where two boy figures uphold a shield bearing the arms of Mercury, with swags around, and a triton and other figures introduced to fill the panel.

The withdrawing-room has a large ceiling painting on an allegorical subject by Jakob de Wit. This painting, a detail is given on Plate IX, is extremely rich in composition, a typical example of this artist's work. Jakob de Wit was born at Amsterdam in 1695 and died in 1754, was an admirer of Rubens and Van Dyck, and strove to follow in their manner. He was principally employed in painting







FAÇADE TO HEERENGRACHT.

and decorative pictures for the embellishment of splendid apartments, his subjects consisting of emblematical or allegorical scenes, which he composed with great ingenuity. He was particularly successful in his representations of children, whom he was fond of introducing into his pictures, generally at their play, and painted in chiaroscuro. The ceiling of this withdrawing-room in the house on the Heerengracht is very characteristic in this respect.

Returning to the staircase hall, one may note the style of the plasterwork and the woodwork. It is obvious that the craftsman here was influenced very largely by French work. We see the forms which were familiar to the Louis XIV and Louis XV periods; and, though in this staircase they have been much coarsened, they are full of vigour, and, as such,

typical of what was being done in Holland during the eighteenth century. A female figure is treated as a central feature on each of the three walls, and below the lantern light is some noteworthy plasterwork representing musicians in a gallery behind a balustrade. This last feature recalls a similar treatment adopted by Hogarth in the painting which he executed for Sir James Thornhill's house in Soho, and the comparison offers some points for speculation. The detail of the plasterwork and woodwork cannot be studied without the feeling arising that the French work from which it derived inspiration has suffered in the process, yet there is a certain pronounced vitality and robustness that compensates in some measure for the lack of refinement. As Mr. Cescinsky says in his work on "Eighteenth-century Furniture": "The decorative arts of France had strongly permeated those of Holland for some years, and it is interesting in many examples to trace how the style known as Louis Quatorze evolved into Louis Quinze by transmutation through the hands of Dutch designers. The C scroll ornament of the later Louis Quatorze, as expounded in Holland, lacked always the French delicacy; and, while to a great extent it gained strength and directness, it is not difficult to detect Dutch influence in the somewhat clumsy rendering of the C scrolls, the palmette, shell, and other well-known features of Louis Quinze."

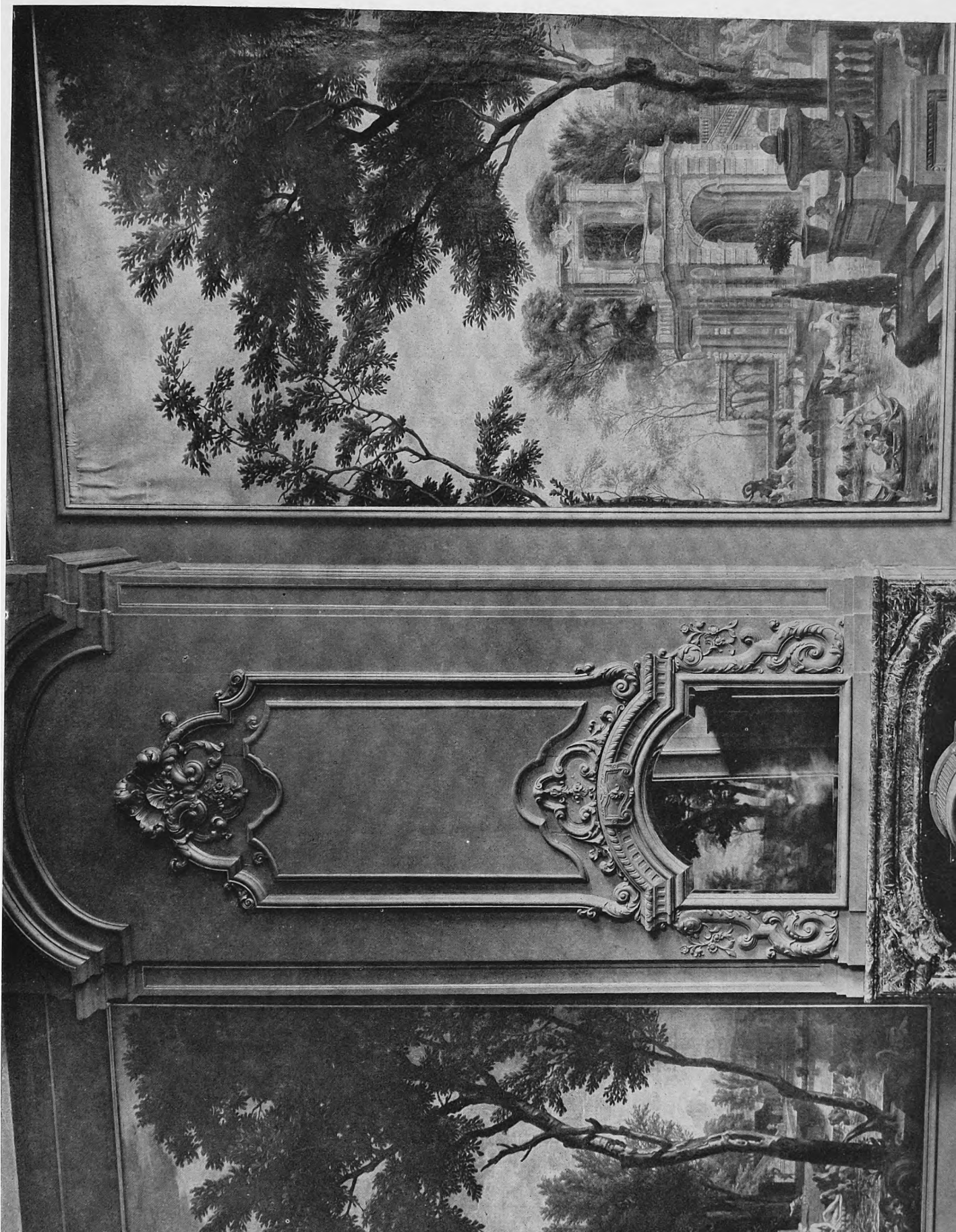
The remaining floors of the house do not call for any special notice, as the rooms have lost much of their old character; but the principal apartments of the first floor serve to indicate what a Dutch house of the eighteenth century was like. The old simpleness which one saw in the paintings of the immortal Dutch artists had by that time disappeared; something more imposing was thought proper, and the manner in which the craftsman set to work to meet the requirement of his day offers many points of interest.

In the small garden at the rear of the house is the pavilion shown below, where again we see the typical Dutch ornament, in the central feature above the doorway, while the busts in their circular recesses are even more characteristic of the eighteenth century.

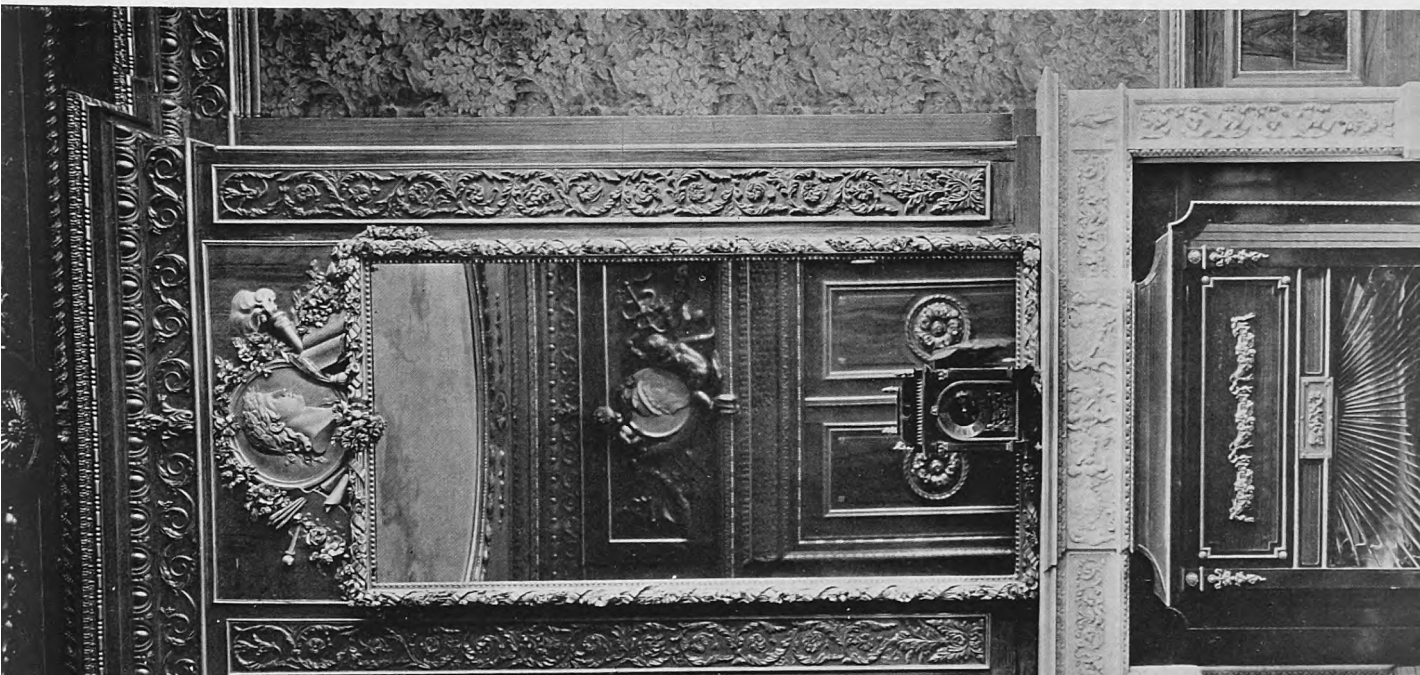
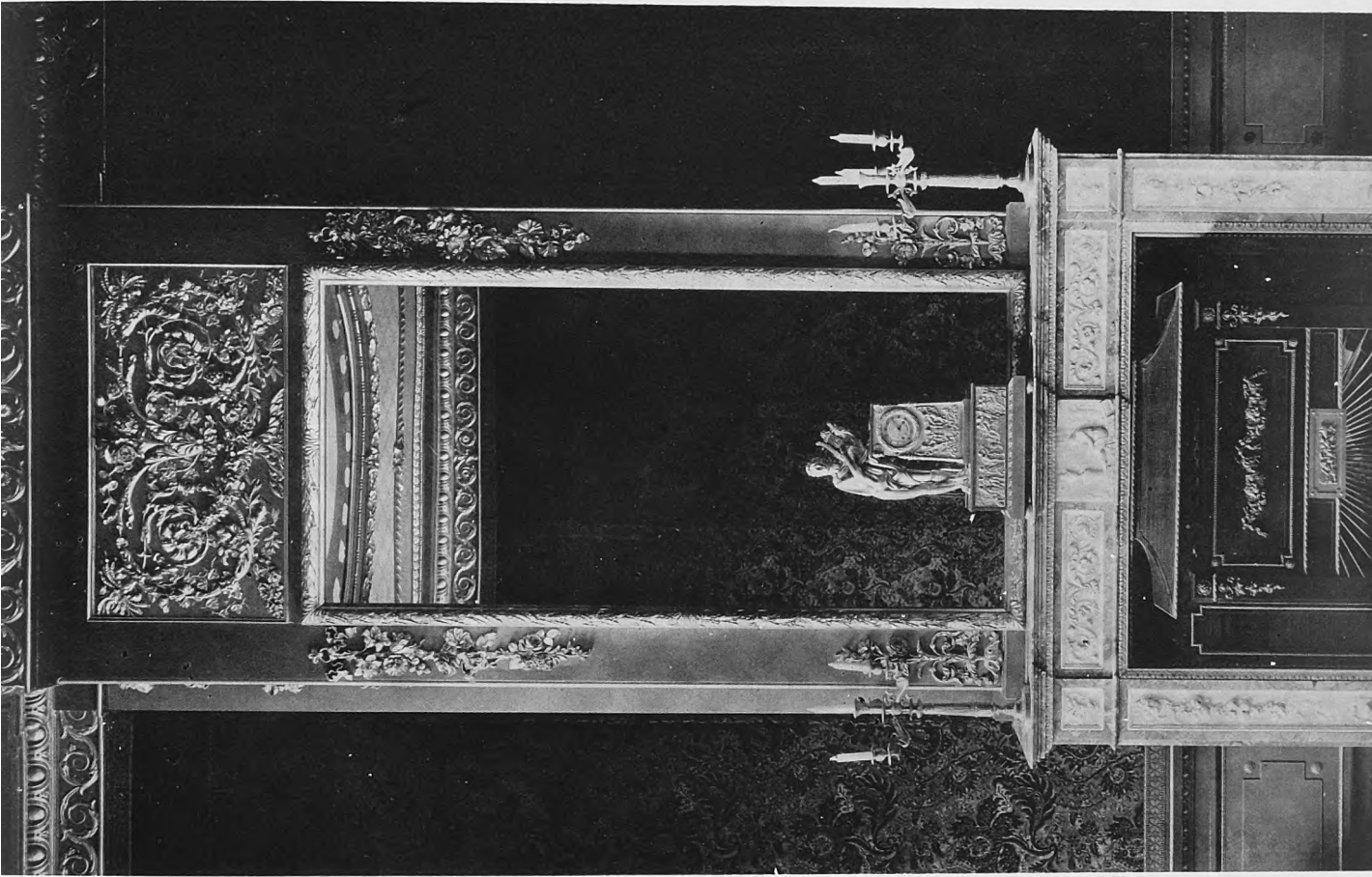


PAVILION IN GARDEN.























# THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—LX

It is surprising what a wealth of diversity there is in the buildings of the eighteenth century that have been too hastily ascribed as dull and uniform; and when the work comes to be studied in detail the fact is increasingly made evident that there is much subtlety in what appears at first sight to be perfectly simple—a fact that has hardly been recognised by many architects who have given us an ill-digested version of Georgian.” English architecture of the eighteenth century characterised by grace and vigour combined with excellent proportion, while the craftsman’s individuality clearly finds expression in the ornament.

The doorway from a house near Guy’s hospital, shown by the accompanying illustrations, affords a good example of this. It would appear to be quite straightforward in composition, yet the measured drawings show the need for a careful observation of its several parts. This doorway is very typical of its period—about 1730—and numerous similar doorways may be found up and down the country, but scarcely any two are exactly alike; and though one might turn to any another such example, it would probably be found that each differed from every other in some respect, which serves to prove that individuality was possible even in the midst of a general similarity. In the doorway here shown will be noted that the brackets are especially fine, both in design and

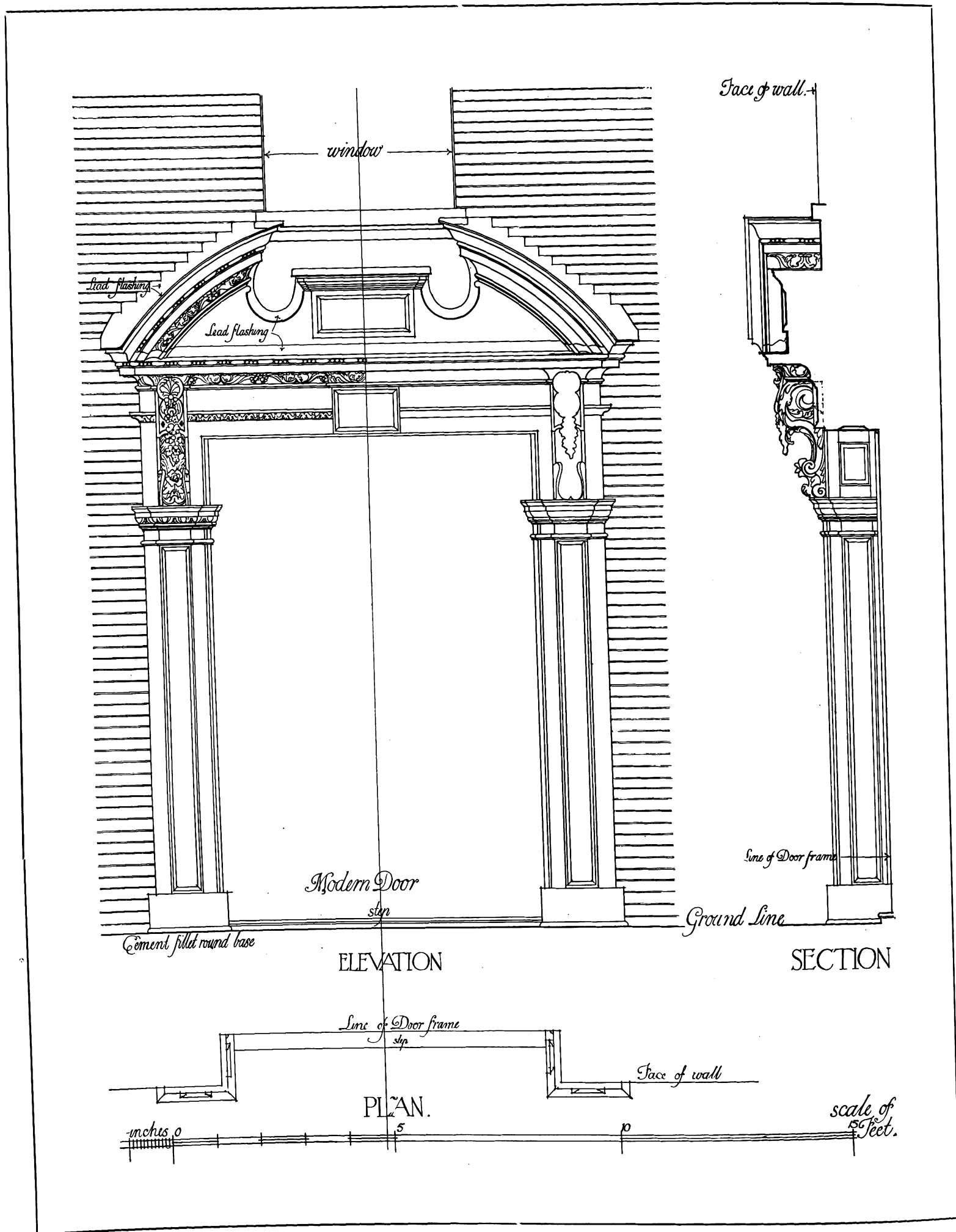
feature, but one which is never quite successful in this case, it comes below a window. It creates an appearance of instability, and there is always the feeling that something is missing from the central pedestal—perhaps, or a shield; yet, though these were in position originally, much more frequently the base remained unoccupied, and was probably not intended to receive anything. The door itself in this case is modern. It lacks the quality of old work, but is nevertheless in keeping with the frame which encloses



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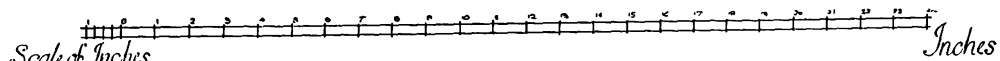


DOORWAY NEAR GUY'S HOSPITAL, LONDON, S.E.

Measured and Drawn by H. A. McQueen.

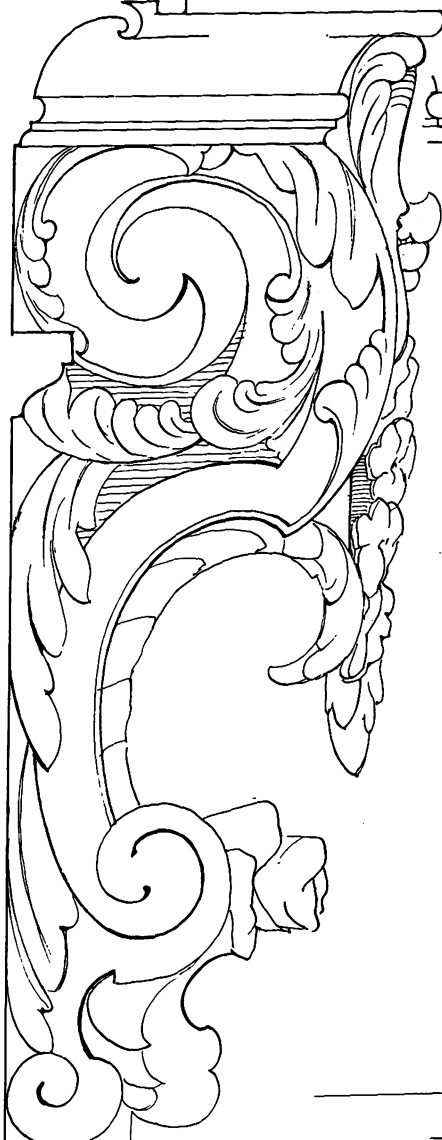
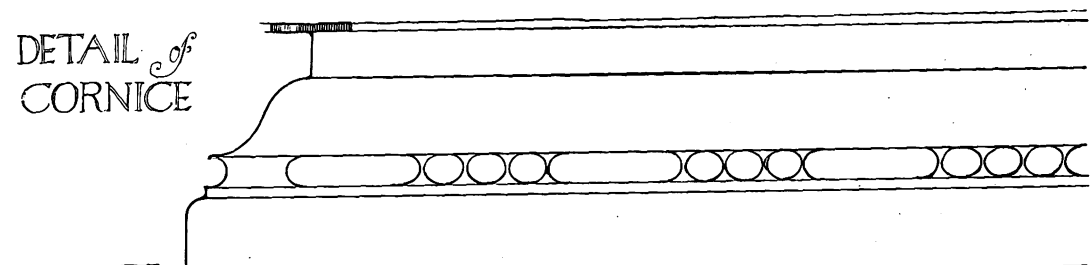
# DETAILS of DOORWAY. *Guy's Hospital.*

Scale of Inches

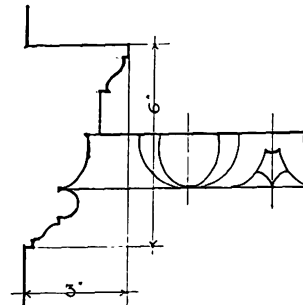
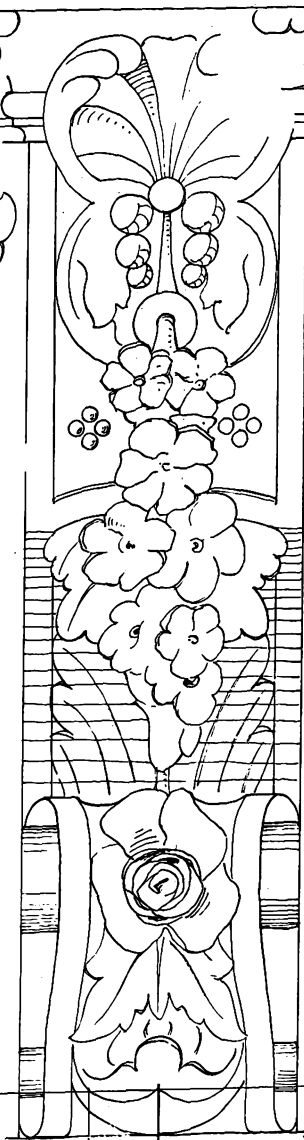


Inches

DETAIL of CORNICE



DETAIL of BRACKET



DETAIL of CAP & NECK of IMPOST.



Enrichment to Frieze Mould.

DETAIL of IMPOST.

Line of Brick wall

Lead flashing

Lead flashing

DETAIL of PANEL in PEDIMENT.

Line of door frame

Proj. of Plinth

8 1/2"

17 1/2"

## TOWN PLANNING OF THE PAST AND OF THE FUTURE.

PROFESSOR S. D. ADSHEAD, M.A., F.R.I.B.A., who occupies the newly-founded Chair of Town Planning in the University of London, delivered a public inaugural lecture on "The Democratic View of Town Planning" at University College on October 15th, in the course of which he gave a brilliant sketch of what town planning had been in the past, and what it might become in the future. The following is a summary of his criticism and argument:—

Town planning, as we should understand the meaning of the term to-day, is both an applied art and an applied science, which in the past has only been consciously recognised in a very partial way. The world has seen many phases and many methods of town planning conceived and practised under a multitudinous variety of circumstances. The Greek colonial chessboard plans, as we find them, say, at Priene or Selinus, were laid out for the specific purpose of distributing a prospective population over a number of conveniently disposed building sites. We are told that in the founding of these colonies parties of colonists were conducted by State officials to a selected spot in the new country, where each was given a numbered square on a gridiron diagram. These allotments were only regarded as leaseholds, the State reserving to itself freehold rights. Obviously the object of town planning with the Greeks consisted in little more than the subdivision of an area into lots convenient for disposal; generally sites for public buildings do not seem to have been provided in the original plan. With temples, however, the case was different: they were usually situated on an acropolis and often outside the confines of the town. It is when we note the site of the agora, the theatre, and the *prytaneion*, or council chamber, that we realise that these public buildings were introduced as afterthoughts, irregularly breaking, as they do, into the inelastic regularity of the simple chessboard plan.

Our knowledge of Roman town planning teaches us that practically the same system prevailed here, though architectural splendour was often foreshadowed at the inception of the scheme. In the two main thoroughfares, the *cardo* and *decumanus*, at Timgad in Africa and at Palmyra in Asia Minor, there are the remains of noble colonnades evidently designed at the outset to add grandeur to these important main streets.

With the ancients, as with all primitive peoples, the main, if not the only, objective in the founding of a town seems to have been to provide well-shaped and convenient building plots—sites that could easily be measured and transferred, and which would adapt themselves to the erection of a repetition of similar buildings. This idea of town planning seems to have persisted not only with these early peoples, but right through the mediæval period, and, where modern town-planning principles have not been put into practice, up to the present time. We find examples in towns like Winchester, and in others founded by Edward VI, of which there are many in the Garonne valley in the West of France. But even more conspicuous are the plans of American towns, and in Canada this square gridiron system of planning is in practice at the present day. One has only to refer to towns laid out under the auspices of the Canadian Pacific Railway, where we see that the practice of retaining certain freeholds is tantamount to what happened in the ancient world more than two thousand years ago.

Strictly speaking, the planning of Hippodamus, and Dionysius, the architect of Alexander the Great, was the arranging of building sites rather than the planning of a town. So far as can be seen, the direction of lines of communication was

never very seriously considered until the sixteenth century, when in Renaissance Rome the Corso was constructed and important centres were connected together by cutting new roads through built-up areas. About the same time we find superimposed upon this idea of providing direct access between important centres a desire for architectural embellishment, which was carried by the Louis in France to such a degree of splendour as to make grandeur of architectural treatment overshadow all other considerations. This was royal town planning, and it produced the vistic effect of the Champs Élysées, imitated later in Unter den Linden at Berlin. Applied to open spaces, it may be seen to advantage in the Piazzas of Italy, in the Place Stanislaus at Nancy, at Mannheim, at Karlsruhe, and in the squares dedicated to Louis XV at Reims, Rouen, and at Bordeaux.

Following these regal and autocratic systems, we get the ducal efforts of an aristocracy as practised on their ducal estates. We have the best examples here in London, where once more the depth and shape of the building plot is the deciding factor of the plan. Symmetry, formality, and axuality, however, still prevail, and architectural dignity clothing residential streets, circuses, and squares gives a completeness to every such scheme.

And so we have had primitive site planning, we have had the axial approach planning of the Kings of France, and we have had the well-ordered systems of the great eighteenth-century landowners; but nowhere do we find town planning embracing all the democratic ideals that we are endeavouring to realise at the present day.

Modern town planning aims at understanding and satisfying all the varying needs and interests of our complex democratic system. It does not confine its attention merely to the economic sub-division of an area into so many building plots. It does not concentrate entirely upon the provision of a convenient network of streets and open spaces. It does not aim exclusively at providing fine sites and splendid approaches to buildings, nor are its objectives attained when it has provided healthy housing accommodation for the working classes. It aims at accomplishing all these things and more.

To the artist, the poet, the historian, the town planner looks for that inspiration which alone can convert what is merely a senseless aggregation of bricks and mortar into a Paradise of fancy linked with the past and heralding a greater unknown. Much indeed is expected of the town planner, for not only must he look to the convenience of the community, but also be dictator of the arts, leader of fashion in building, and arbiter in matters pertaining to architectural character and style. His calling is indeed a high one, but that this is his vocation is no idle assertion. Even so plain-spoken a document as the Town Planning Act of 1909 empowers him, in areas under consideration, to determine the character of each building that is to be erected thereon. It is an undeniable truth that a city reflects the character of its citizens; but it is equally true, and a much finer thought, that a great city will inspire its inhabitants to noble deeds. Already since town planning and housing have captured the imagination of administrators, hundreds and thousands of the wretched inhabitants of slums, crowded like vermin amidst the dust-heaps of an insensate industrialism, are now transported into healthy and attractive surroundings, have habituated themselves to an ordinary existence, and, like wild flowers planted in a garden, have unhesitatingly submitted themselves to culture, flourishing wonderfully in their new condition.

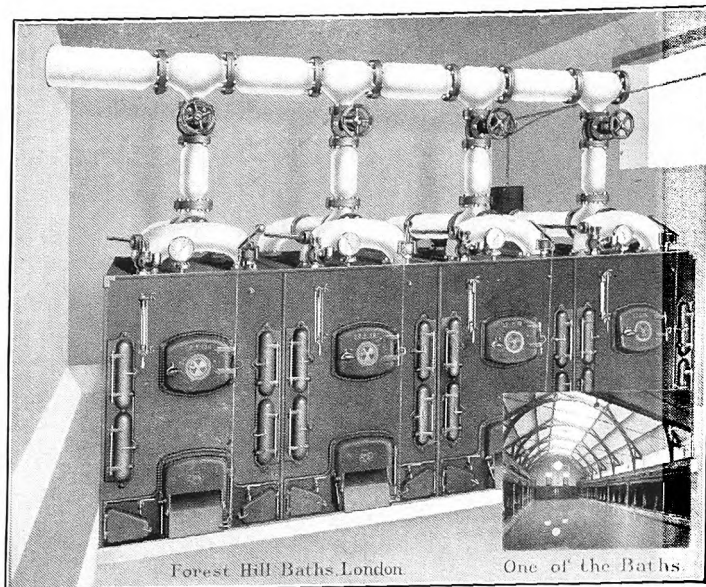
In what way, then, can a city be made inspiring to its inhabitants? In what way can it be made to excite their



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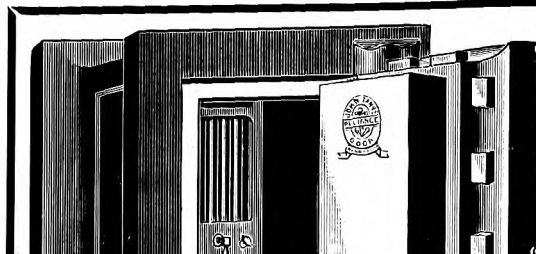
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ambitions, lead them to finer achievements, and fire their imagination with the ideals of a nobler life? Only by embodying in its character the noblest associations of the past. To him who reads aright a great city is, indeed, the greatest of all histories; writ on its walls, delineated in its mouldings and ornaments, and felt in its tones and colourings, are the sentiments of nations, as well as the idiosyncrasies of those who individually gave it birth.

The new city must be no mechanical camera outlining in exact profile the sentiment of a jaded Israelite, as we find him wandering in the wilderness during that forty years. Rather must it be a fruitful Palestine, or the Athens of Pericles after the struggle of a Persian war.

Those great civic effects which in less conscious periods were attained by autocratic influence, and which depended so much on the persistence of a style, can to-day only be produced by a willing combination of effort, by schools, and by a consensus of educated opinion directed to a common end. As an educationist, therefore, it is the first duty of the civic designer to gather together and focus artistic effort whenever and wherever directed in the building of a town. Only in great cities can man be humanised.

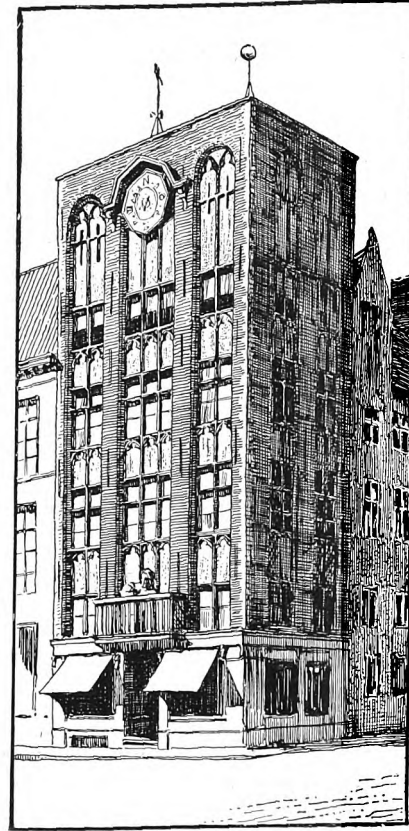
## NEW BOOKS.

### BRUGES.

WITH the Germans in possession of the town, we are on tenter-hooks as to what may be the fate of Bruges, whether destruction any day may not descend upon it and reduce to ruins the fine buildings that have witnessed the passing of so many centuries. Hence Mrs. Stratton's book comes opportunely, and we turn its pages with an anxious, even a melancholy, interest. Bruges is essentially a relic of the past, and, as such, a fascinating treasure-house which we would fain see preserved intact. Its whole history could not be sketched more succinctly than is done in the opening chapter of this book. As the author says:—

"Bruges is essentially a mediæval city; the irregularity of the buildings that line her narrow sinuous streets, the lofty towers that stand out against the sky, and, from whatever quarter seen, group themselves so happily, recall the Middle Ages, the days when Bruges, the capital of West Flanders, was distinguished both as a centre of commerce and as a meeting place of scholars, poets, artists, and men renowned for their rank and valour. In the twelfth, thirteenth, and fourteenth centuries the city flourished greatly; the fifteenth century saw her at the height of her fortunes and witnessed the beginning of her fall. Within her walls the re-birth in art, in letters, and in thought was welcomed; she felt the joy in life that came with it, and took advantage of the wider outlook which was the gift of the Renaissance, although in her architecture she was slow to be influenced by that great movement. Owing to the comparative poverty and unimportance of the city during the seventeenth and eighteenth centuries, her ancient buildings were spared many of the onslaughts which might otherwise have laid her to waste and shed their place with classic forms

to date, so that we are not under a misapprehension as to what succeeding alterations and modern restorations have done to many a building. Of the famous belfry, for instance, is the record that on top of the thirteenth-century tower was piled a tall octagonal lantern, and above that a spire 40 ft. in height, which, however, no longer remained, having had the hardihood to rebuild what had been destroyed by lightning—the last occasion in



THE HÔTEL BOUCHOUTE, GRAND' PLACE, BRUGES.

these and other matters the author keeps us well informed and gives us, too, an intimate impression of the spirit of Bruges: so that we have read this book with great interest, and would commend it to others who have not seen what was done in Flanders centuries ago.

Mr. Wade's drawings, which illustrate the book, are excellent examples of pen-and-ink work, as the accompanying drawing of the Hôtel Bouchoute, built in 1480, serves to show. They appear, however, somewhat sterile and wiry, and lack the feeling of warmth and mellowness which gives such character to the buildings of Bruges.

The book is well produced, type and binding excellent.

*"Bruges: a Record and an Impression."* By Mary Stratton. Illustrations by Charles Wade. London: B. T. Batsford, Holborn. Price 5s. net. 8½ × 6 in.

A NEW EDITION OF GOTCH'S "RENAISSANCE"



by this second edition of it. In preparing the new volume a slight reduction in the bulk was considered desirable; accordingly certain illustrations which were not absolutely essential have been omitted, and the text has been correspondingly reduced, so that in the new edition we have a book of a more handy size, yet embodying all the substance of the original. There is a wealth of illustrations, many of them collotype plates of fine quality, and they are all chosen with due regard for the part which each plays in the elucidation of the subject; and as we run through these and turn to the excellent letterpress that accompanies them, we realise what a remarkably cheap volume this is. There are more than 300 pages of text and more than 300 illustrations—the whole produced in Messrs. Batsfords' usual good style. To quote from the publishers' circular, the book takes up the story of English architecture at the close of the Gothic period, in the reign of Henry VII, and carries it on through the sixteenth century to the days of Elizabeth and James I, dealing in general with all the chief buildings which were erected during that time, and in detail with their exterior and interior features—doorways, porches, roofs, panelling, staircases, ceilings, etc., etc. It is a mine of information; a book, too, that can be read over and over again.

*"Early Renaissance Architecture in England."* By J. Alfred Gotch, F.S.A., F.R.I.B.A. London: B. T. Batsford, Ltd., 94 High Holborn. Price 15s. net. 9 in. by 6 in.

### SPECULATION ON THE GREAT RUNIC CROSSES.

It has long been recognised that, in the great Runic crosses of Cumbria, Great Britain possesses two monuments of prime importance in the history of art; and if a volume of the size and importance of the work before us had achieved the final elucidation of the mystery which surrounds their date and origin, the subject was fully worthy of the exhaustive illustration and inquiry which the book includes. The impression, however, left on the mind of the reader at the end of the book is in no sense one of conviction of the soundness of the theories put forth by the author. The dates assigned to these monuments by various authorities have ranged all the way from the seventh to the twelfth centuries, and Dr. Hewison seeks to prove that late in the tenth century is the correct attribution, and that they were reared under the influence of St. Dunstan. The argument is elaborate and involved, but we can hardly say convincing, and there are several points, neglected by the author, which militate against his theory. We are not told, for instance, why no similar work has ever been found in the neighbourhood of Glastonbury or Canterbury, the great centres of St. Dunstan's influence, and the attempt to assign to the great churchman the authorship of the "Dream of the Rood" is built upon the most shadowy premises.

In the critical examination of the sculpture of the two crosses, Dr. Hewison again fails to carry the reader with him when he asserts that the realistic representation of the Crucified cannot be dated, in this country, much before the era he assigns to the crosses; for, even if his contention be true, which we think it is not, the sculpture at Ruthwell is so weathered that to build any theory upon it is a gross straining of the evidence.

The author has established, we think, that little reliance can be placed in the various renderings of the Bewcastle inscription, and that consequently the supposed reference to King Ecgrith is valueless as evidence of date; but the great mass of probability is all in favour of the earlier period (late sixth or early seventh century), which was recently defended

by Sir Henry Howorth. The fact that nothing approaching the excellence of these figure sculptures has been found elsewhere in the country at this period is an argument of equal force against any of the other dates assigned, and more especially against the date chosen by the author himself. It must, however, be admitted that so far no writer on the subject has offered a reasonable explanation of why this relatively high art should have made its appearance in this remote district alone, and whether that art be native or of Eastern origin, as Sir Henry Howorth contends, we can only assign it to the genius of a small body of men who worked and died, and whose art was born and died with them.

*"The Runic Roofs of Ruthwell and Bewcastle."* By J. K. Hewison, M.A., D.D., etc. J. Smith & Son, Ltd. 1914. Price 20s.

### HERMITS AND ANCHORITES.

THIS volume is the latest addition to the excellent series of "Antiquary's Books" published by Methuen & Co., and is in every way worthy of most of its predecessors in the same series. Miss Clay's subject is one which has attracted little attention in archæological literature, but is one nevertheless which makes a large appeal to the imagination. The romantic revival of the last century has made this phase of mediæval life familiar to the general reader; yet, did he want more exact and accurate information than that supplied by the works of Scott and his successors, he would have had far to seek. Miss Clay's book will come as an entirely new light to the average reader, who will probably learn for the first time that hermits and anchorites are not interchangeable terms, and that the two classes followed widely different modes of life. It is extremely gratifying to find that so many visible memorials of these mediæval devotees still remain in this country, and the collection of photographs and prints with which the work is illustrated are an unusually good pictorial record of their characteristics.

The book is furnished with several valuable appendices—the mediæval office for enclosing an anchorite, and that for the benediction of a hermit—and closes with a list, compiled from documentary sources, and arranged under counties, of anchorages and hermitages. This, as the authoress suggests, should prove of great assistance to the local antiquary in showing him where to look for traces of these establishments, and restraining him, which is perhaps of even greater value, from bestowing the name on every feature of an old church of which he does not understand the significance.

*"The Hermits and Anchorites of England."* By R. M. Clay. Methuen & Co. Price 7s. 6d.

### THE "REVIEW'S" NEW OFFICES.

THE ARCHITECTURAL REVIEW is now issued from the new offices which have been prepared for Messrs. Technical Journals, Ltd., at 27-29 Tothill Street, Westminster—almost opposite the former offices in Caxton House. Here, in an eighteenth-century building of three storeys, which has been entirely remodelled under the direction of Messrs. Richardson and Gill, architects, extensive accommodation is provided for the Editorial, Managerial, Advertisement, Counting-house, and Publishing Departments. There is also a reading-room, comfortably furnished, which can be made use of by anyone wishing to consult any of the publications of the firm, or desirous of obtaining information relating to them; this room being especially at the service of provincial subscribers. The new telephone number is Victoria 6936.



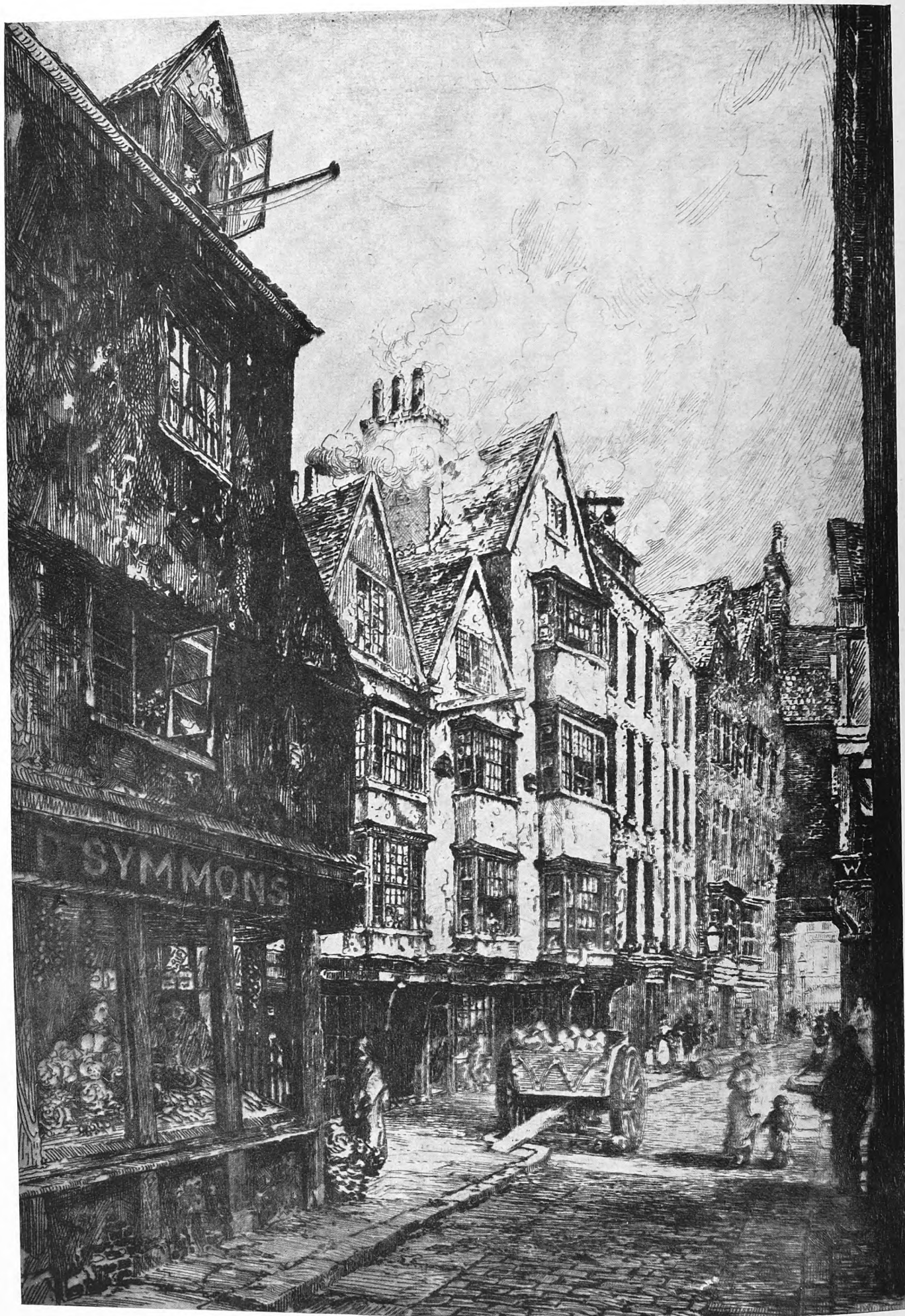


Plate I. December 1914.

Copyright: Arthur Cadbury Jones, Ltd.

# CLOTH FAIR, LONDON.

*From the Etching by W. Monk, R.E., one of a series in the monograph on "St. Bartholomew the Great."*



# THE PASSING OF CLOTH FAIR.

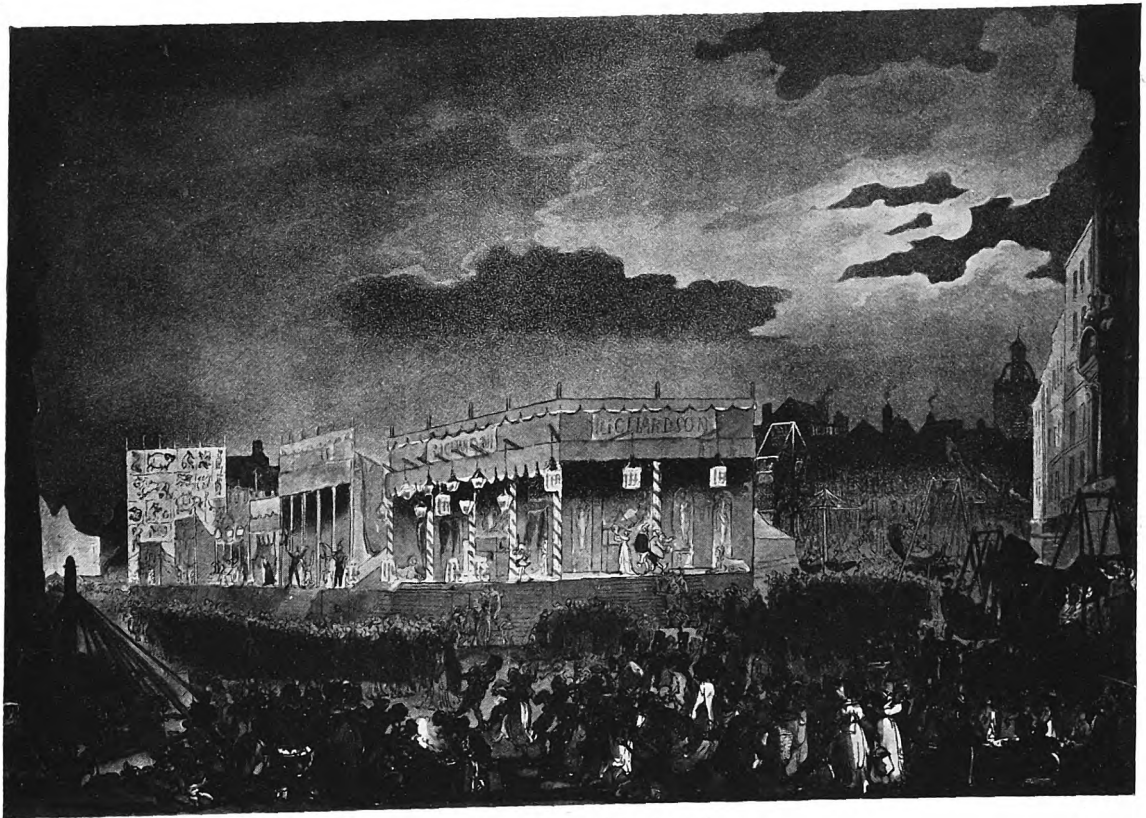
By PERCY W. LOVELL, B.A., A.R.I.B.A.

*With Plates I, II, and III.*

NOW that the area of old houses to the north of the Church of St. Bartholomew the Great, Smithfield, known generally as Cloth Fair, is being demolished in order of the City Corporation to make way for a street improvement scheme, it is well to present some record of this with the London of the past.

The history of Cloth Fair is indissolubly bound up with that of the Priory Church of St. Bartholomew the Great, and its name perpetuates the ancient Bartholomew Fair held in the precincts of the Priory, which for long formed one of the most important annual markets for woollen and similar manufactured commodities in the country. We may turn for the earliest origin of the fair to the life of Rahere, jester

value, the merchants paying, besides various tolls, a rent for ground on which their stalls were set up, "for the liberty of picking holes for erecting props, a simple toll on all things sold. The grant, which gave the right to the tolls both inside and outside the precinct of the Priory, was made by Henry I in the following words: "... the privilege of a fair, to be kept yearly at Bartholomewtide for three days, viz., the eve, the day, and the day after." In the re-grant made in 1133 we read: "... I also my firm peace to all persons coming to and from the fair which is wont to be celebrated in that place on the feast of St. Bartholomew, and I forbid any of their servants to send to implead any of their persons, there



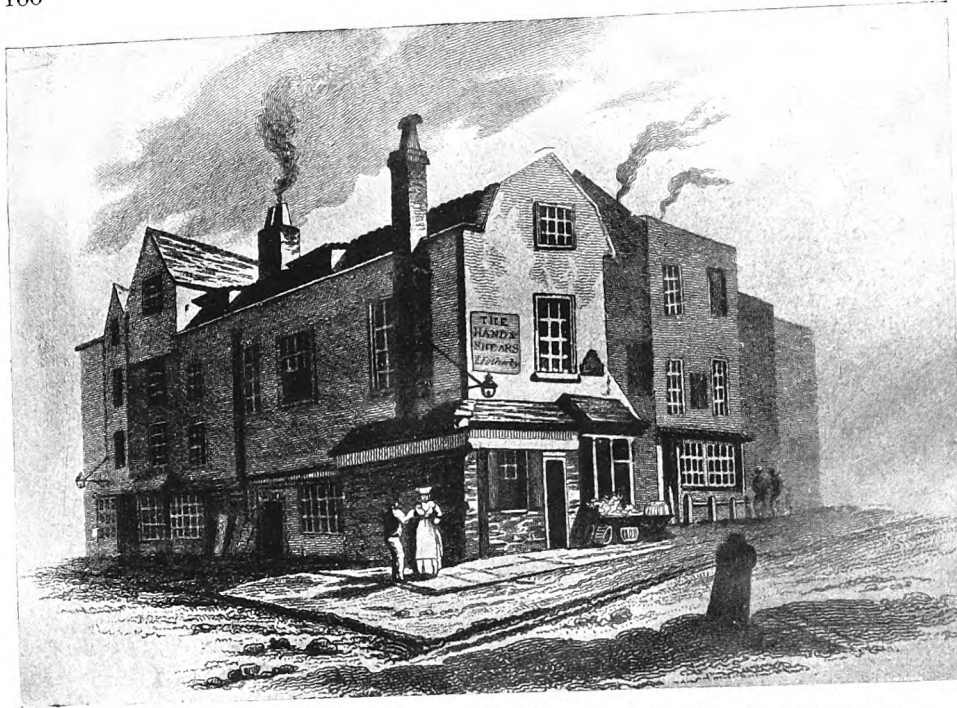
BARTHOLOMEW FAIR.

*From Ackermann's "Microcosm of London," 1808.*

of the Court of Henry I, compiled by a canon of the foundation, now in the British Museum. Rahere displayed considerable foresight when he asked the king for a site in Smithfield, which to build his House of Austin Canons, for not only had there been a large horse fair held from time immemorial at that place every Friday, but Smithfield (or, as Fitz-Stephen picturesquely calls it, Smooth field) was one of the chief places of recreation for the apprentices of the City. It is not uncommon to find the grant of a fair in connection

with a plea, or without the consent of the comers on those days, viz., the eve of the feast, the feast itself, and the day following. In a later grant, "forbidding the servants of the church to exact tolls either without the city or within it, whether on the passages of roads or bridges, but let all proceeds thereof according to the usage of fairs belong to the canon of the aforesaid church."

Stow, in giving his account of the grant, speaks of "to the which the clothiers of England and drapers of



THE "HAND AND SHEARS" (PIEPOWDER COURT), CLOTH FAIR.

From Wilkinson's "Londina Illustrata," 1825.

could only sit at fair time and take cognisance of things happening in that fair. For instance, it could only try a thief who had committed robbery in the fair, and then only if he were caught actually within the precincts. It can readily be imagined that Bartholomew Fair rapidly became an important national event, since it was the metropolitan cloth fair in a country which largely depended on wool for her wealth, and it long remained the chief fair of the kind.

In spite of the proximity of the fair, the City had no right to any share of the tolls until about the year 1445, though the rapid increase in its importance led the citizens to apply for a share on several occasions. Members of the Merchant Taylors Company, however, attended to test the measures of the clothiers and drapers. One other custom that deserves mention was the Disputation on all classes of subjects held on the days of the fair by the young scholars of the foundation and others. These disputations, Stow tells us,\* were continued right on until the Dis-

\* As for the meeting of the schoolmasters on festival days, at festival churches, and the disputing of their scholars logically, whereof I have before spoken, the same has long been discontinued; but the arguing of schoolboys about the principles of grammar hath been continued even till our time, for I myself in my youth have yearly seen on the eve of St. Bartholomew the Apostle the scholars of divers grammar schools repair unto the churchyard of St. Bartholomew, the priory in Smithfield, where upon a bank boarded under a tree some one scholar hath stepped up, and there hath opposed and answered till he were by some better scholar overcome and put down; and then the overcomer taking the place did like as the first; and in the end the best opposers and answerers had rewards.

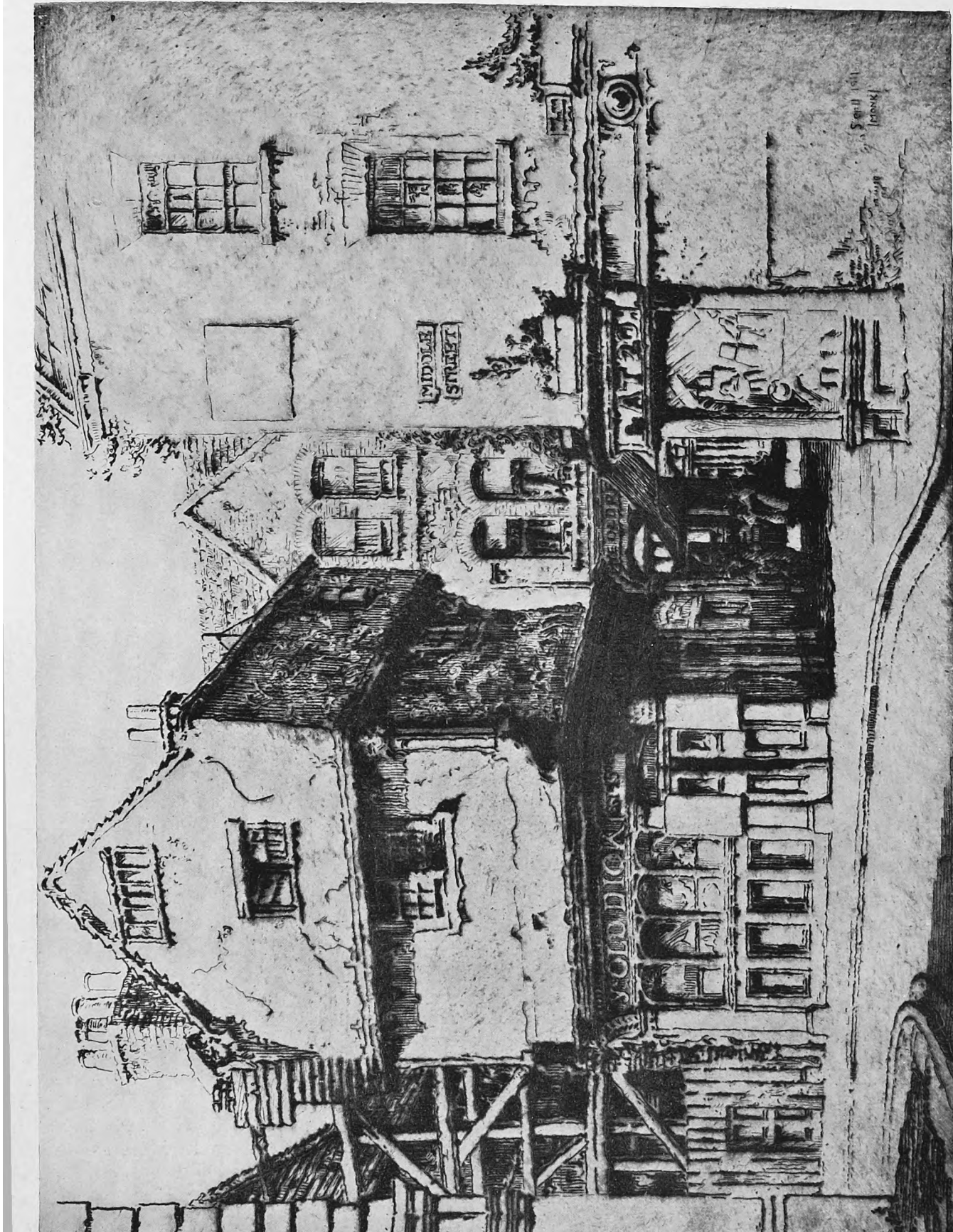
solution of the Monasteries by Henry VIII, from which point commences the history of Cloth Fair as we know it.

Its later history has been recently described in a paper read before the Society of Antiquaries by Mr. E. A. Webb, F.S.A., Churchwarden of St. Bartholomew's the Great, which, together with the earlier "Memorials of Bartholomew Fair" by Henry Morley, furnishes us with many interesting particulars. Henry VIII granted the monastery and the fair to Richard Rich, Knight Chancellor of the Augmentations, for the sum of £1,064 11s. 3d. The property included "The capital messuage and Mansion House" of the dissolved Priory and that close of the same called "Great St. Bartholomew," also "all those our messuages and buildings called le fermery, le dorter, le frater, les cloysters, les galleries, le hall, le kitchen, le buttry, le pantry, le alde kitchen, le woode house, le garner, and le prior's stable situate within the close aforesaid as they appertained to the Old Monastery . . ." It also mentions "All that our fair and markets commonly named and called Bartholomew's Fair holden and to be holden for the three days . . . also all our court of Piepowders." After mentioning the boundaries of the land the grant concludes: "We do grant to the said Richard Rich, Knt., and to the present and future inhabitants



From Rocque's Plan of London, 1754.





"YE OLD DICK WHITTINGTON," CLOTH FAIR, LONDON.

December 1914.











within the great close that part of the said church of the said late monastery or priory which remains raised and built to be a parish church for ever . . . distinct and separate from other parishes."

Mr. Webb is of opinion that the north transept of the church served as the parish chapel, and that it was approached directly from the street that we call Cloth Fair. He points out that the transept was probably longer than at present, and that in that case would have terminated the road. This idea is supported by the fact that Cloth Fair diverges to the north of this particular point, and that, within, the transept was entirely isolated from the monastic choir, save for a small arched doorway for access. The grant from Henry VIII, from which we have quoted above, appears to refer to this, where it says, "Not only a great part of the church of the same late monastery or priory, but also a certain chapel, commonly called 'le parish chapel,' annexed to the same church, wherein the said parish and inhabitants used to have, receive, and hear divine service, and to have such by the said curate to them administered, has now been utterly taken away thence." It may be remarked that as the above grant of lands was made before the erection of the existing houses, the chapel or transept referred to could only have formed the termination of the street of booths set up by the merchants, the lines of which seem to have been followed when the houses came to be erected.

Concerning these latter buildings, we learn from Stow that "Notwithstanding all proclamations of the Prince, also the Act of Parliament, in place of booths within this churchyard (only let out at Fair time and closed up all the year after) be many large houses built and the North Wall towards the Long Lane taken down, a number of tenements are there erected for such as will give great rents." The Act referred to was probably that which attempted to stop the rapid increase of buildings on

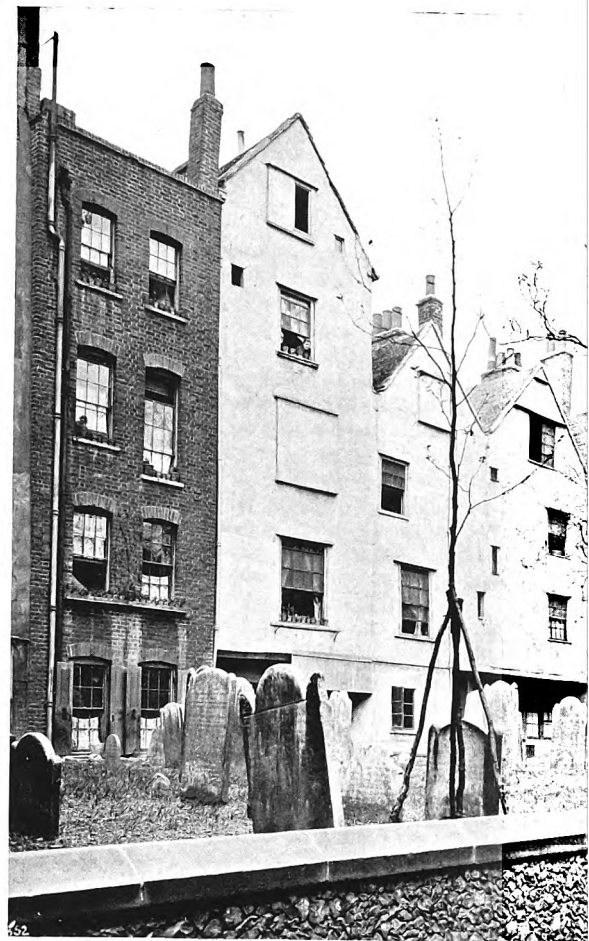


Photo: Long

REAR VIEW OF HOUSES NEXT CHURCHYARD  
ST. BARTHOLOMEW THE GREAT.

the outskirts of the City. It is evident, therefore, the family soon started to turn the ground to profit, actual buildings and narrow streets being erected by them who afterwards became first Earl of Holland, then Earl of the first Earl of Warwick. He married Isabel Countess of Sir William Cope, who had built Cope Castle and, on being created Earl of Holland, renamed it the House. His father had settled the Bartholomew Close on him on his marriage in 1612, and in 1636 we find it passed to the Earl of Middlesex, then resident in the palace. Gondrey refers to the poor of the parish as a "Cope parish hath gotten by the Earl of Holland's building of the clauses quoted by Mr. Webb from the lease granted to the Earl of Holland in 1656 of the houses in Cloth Fair considerable interest. One clause reserves the site of the house for a space of seven days every year during which that is to say, on St. Bartholomew's Day and three and three days after, to be let by Lord Holland to the fair; further, the tenant was not to have more than one family in the house without the consent of the churchwardens. Speaking again of the bounds of the fair as mentioned in the grant, Mr. Webb says the present parish of St. Bartholomew the Great was the site of the Priory and probably indicates the



Photo: London County Council.

"YE OLD DICK WHITTINGTON," CLOTH FAIR.

Pennant, a goldsmith, made a fortune by his trade within its precincts.

In 1593 the fair, as a result of small dealers and holiday-makers, was for the first time suspended, owing to the plague. The proclamation, however, does not prohibit, but only limits trading, and runs "for the vent of woollen cloths . . . and linen cloth to be sold in gross and not retail; the same shall be brought into the close yard of St. Bartholomew's . . . the same market to continue but 3 days."

In 1609 the Drapers questioned the rights of search exercised by the Merchant Taylors, but judgment was given for the Taylors.

In 1614 Smithfield was paved for the first time, but we read that even then people still entered the fair on one side through lanes but little built upon. Many references can be traced in contemporary records. In 1641 we find "Bartholomew's Fair commences on August 24th. . . . Cloth Fair is then in great request, and well do the alchouses there."

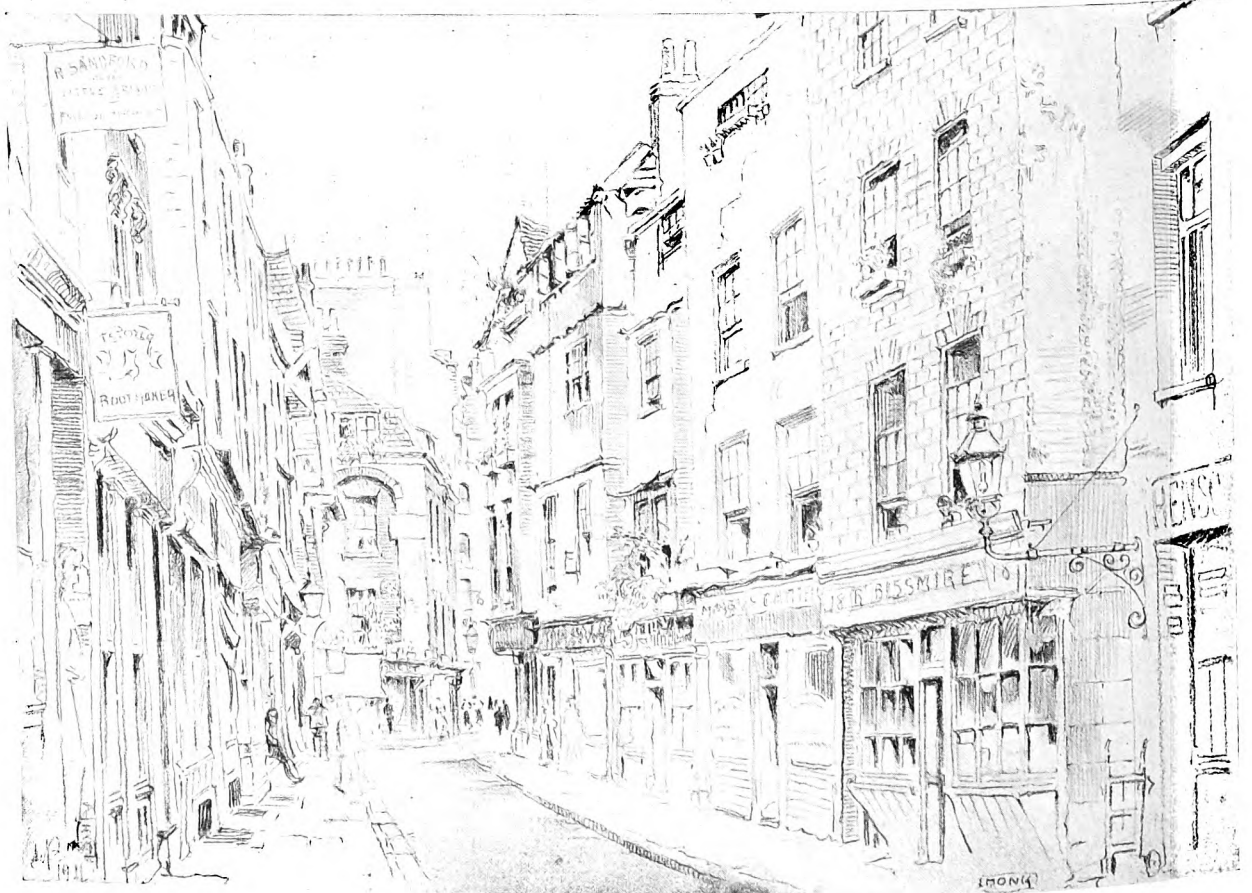
At the time of the Great Plague the fair ceased for a period of two years, being resumed the year after the Great Fire. The streets were

saved from destruction owing to the conflagration ceasing at Pye Corner.

After 1673 the City was jointly lord of the fair with the Earl of Warwick. By 1701 the fair was presented as a nuisance to the grand jury of London, but it lingered on for many years. The purchase of the old Priory rights in the fair by the City from Lord Kensington in 1830 marks the beginning of the end, though it was not actually proclaimed for the last time until 1855.

The name Cloth Fair attaches to more than the mere street, which marked the original line of booths from Smithfield to the north transept of the church. On the north side was Saunder's Green, between the narrow courts now called Sun Court and New Court. The continuation of Cloth Fair itself on the north side was called Long Tiled House Row, and on the south side Newman's Row. Middle Street was called Kershaw's Row on the north side and Court House Row on the south, because here was the "Hand and Shears" public-house (see page 100) in which the Court of Piepowder was held. The old Court House was in Long Tiled House Row. The present Newbury Street was called Kentish Row on the north and Rugman's Row on the south, where we may presume that men who sold woollen rugs at the fair exhibited their wares. Here once more is illustrated the marvellous conservatism of language; for, when all else has gone, the names of the streets and place still persist and challenge the power of time to obliterate the memory of the past.

The accompanying photographs of the old houses in Cloth Fair (for which we are indebted to Mr. W. E. Riley, F.R.I.B.A., Superintending Architect to the London County Council) and Mr. Monk's etchings will show more conclusively than any pen description the loss which the City is suffering. For some years London has witnessed the destruction of many picturesque relics of her past, but in the case of the houses in Cloth Fair one hoped these might be preserved for the sake of their close association with the life of the City. The opportunity, however, has now gone beyond recall.



VIEW IN CLOTH FAIR, LOOKING EAST.

From a Pencil Drawing by W. Monk, R.E.



# TERMONDE AS I REMEMBER IT.

By JOHN A. RANDOLPH.

With Plate IV.

MY first visit to Termonde was made from Ghent about 1884; and so much was I impressed with the quiet, unpretentious, rather old-fashioned little town—its beautiful approach from the station and through the fortifications into the main street, the quaint irregularity of the route to the Grand' Place (or, rather, *Petite* Place, as it was the smallest in Belgium) and through the Place to the old Church of Notre Dame, and the fascinating little chime up aloft on the slender Gothic tower of the Town Hall—that I made many subsequent visits to the town.

On the occasion of my first visit the tune that floated down from the old tower of the Town Hall was the "Blue Danube" waltz, and surely nobody who once heard it on those bells could ever forget the delightful, high-pitched, silver-tone jangle. Many times did I hear the "Blue Danube" there before it was changed for the next set of airs; after Holy Week, when church bells are silent from Maundy Thursday to Holy Saturday. (That is, I believe, the rule adopted in Belgium wherever carillons exist.) And each time after my first visit, till the first subsequent change of airs, I went specially to hear that "Blue Danube" rendering, and to gaze on the beautiful building whence the music proceeded. On most of my visits to Belgium, which have been fairly numerous since 1887, especially of late years, I have planned my route and time-table so as to get in a few hours at Termonde, for a visit to the Grand' Place, and to hear the chimes again. But latterly it has been difficult to make out the airs, so wild and so weird have they been, with little theme in them, apparently, and evidently of a classical, or even an operatic, character. Never were they so pleasing and so graceful as in their "Blue Danube" days. But to proceed to some consideration of the town itself.

the course of the last two centuries, and especially last fifty years, the town lost certain of its but clearly there was never any wealth of architecture like that in Bruges or Ghent or Malines. T

a quiet, homey life, the inhabitants were busy with their own affairs in their own way, with a regular routine on the Square band—military band—Society's—from the morning on the Grand' Place to the usual Belgian routine of taking at Kerneel. The authorities were not the craze for the craze for the craze into a miniature town, did the people had attraction town itself for also for change various parts of to mention the

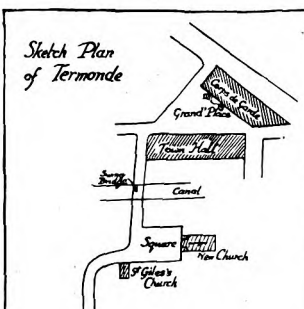
Apart from the approach from the station, I found the place more attractive than most towns or large towns in Belgium, and it could be an individual town which other towns did not have. After extensive search of history and pictures of architecture, strengthened, for the Termonde ties. It is not but in due again from its though the ne

its chimes will not possess the fascination of the old, however they may be.

Appended is a rough sketch of the route from the station to the chime, memory, but sufficiently accurate for purpose. On leaving the station immediately a pleasant row of cafés with fronts and large open doors in marble-topped tables, sandal



CHURCH OF NOTRE DAME.





one came upon a Renaissance stone gateway providing barrack accommodation for the guard on either side. Passing through this and turning to the left, one arrived, after a few paces, at the main street of Termonde—rather a narrow street, with houses mainly plaster-fronted, and having clumsy wooden cornices, and windows and doors in various styles. After about five minutes' walk one arrived at a bend in the street, leading to a fairly large Square, where the simple Gothic tower of St. Giles's Church stood, backed by a Renaissance brick church. Latterly a huge, flaming, red-brick Gothic church, with ungainly twin towers crowned by high roofs, marred the view as one entered the Square, being in grotesque disproportion with everything around, and the crude colouring blatantly discordant with the old grey tower of St. Giles's Church and the houses round about. This church was in every way removed from anything like local style or colouring, and I devoutly hope that it will not arise in the same style from its ruins.

Still following the main direction to the Grand' Place, one reached a narrow swing-bridge, with wrought-iron ends to the railings, and so on to what appeared to be the end of the thoroughfare, as another narrow street crossed it at right angles, blocking the view; but on turning sharply to the right an agreeable surprise was in store for the visitor. Here one came upon the Grand' Place, passing beside the Town Hall, and being confronted by the ancient "Corps de Garde," in recent years known as the Museum, a simple Gothic building of two storeys, with a slender octagonal corner turret and a Renaissance portico flanked by winding stone staircases having wrought-iron handrails.

The Town Hall had, on the right-hand side, two twin low-stepped gables—modern, and stiff, Gothic—with niches for



HÔTEL DE VILLE.

statues between the four windows over the ground-floor openings, and, on the left-hand side, a beautiful old Renaissance gable, crowned by a tiny pediment; while from the centre rose the slender Gothic tower and spire, having an opening half-way up, where the silvery-toned bells were hung.

Proceeding out of the Place alongside the "Corps de Garde," one entered a wide modern street, gradually leading to the open country; and on the right, at a distance of a couple of hundred yards, was found the lofty Church of Notre Dame. The south transept abutted on the street, and there was the unusual feature of a lofty octagonal central tower having a high roof, in recent years altered to a gigantic spire, wholly out of proportion to the building. Until two years ago the parapet of the tower was of unpierced panels, but since then a thin Gothic pierced one had replaced it, with tiny pinnacles at the angles, and tracery had been put into the windows of the church where lacking. The interior was simple and well proportioned, and, all things considered, little spoiled during the process of renovation: but there was no salient feature of architectural interest, though, as in most Belgian churches of any importance, it possessed one or two "Old Masters."

As a result of the German assault on the town, the Church of St. Giles has had its vaulting smashed in, the Town Hall is in ruins, the bells littering the ground, and Notre Dame is damaged to some extent. The Museum is stated to have been saved, but a photograph of the Grand' Place corner shows that the turret at least has disappeared. The Renaissance gable of the Town Hall that faced the Grand' Place was mischievously demolished a few years ago, and a crude copy, on a larger scale, of the other two gables was made, but with one wide gable instead of two small ones.



CORPS DE GARDE.







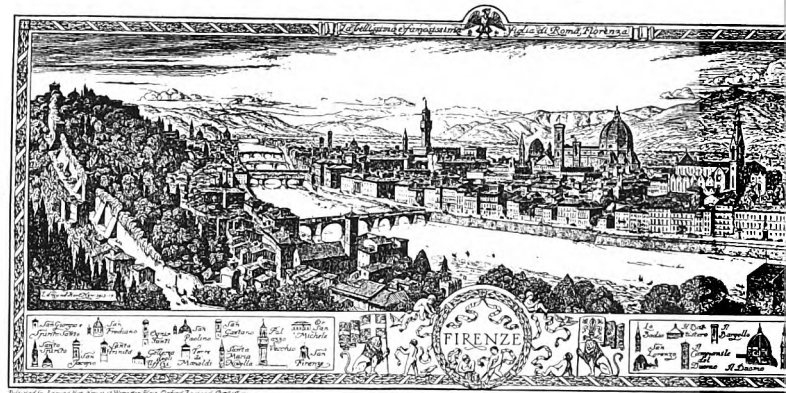
The Museum's portico, steps, and railings vanished after 1887, but before my subsequent visit. It is such "restorations" by architects eager to improve on old buildings that are the bane of Belgium, and it is to be hoped that the Commission Royale des Monuments will set its face against such unnecessary vandalism in future in respect of all buildings of importance—at least such as shall remain after the hordes of William II are swept out of the country.

Of the actual condition of Termonde to-day we have an admirable record by Mr. J. H. Whitehouse, M.P., who, having paid a special visit to the place, says: "Termonde, a few weeks ago, was a beautiful town of about 16,000 inhabitants; a town in which the dignity of its buildings harmonised with the natural beauty of its situation; a town which contained some buildings of surpassing interest. I found it entirely destroyed.

I went through street after street, square after square, and found that every house was entirely destroyed, and its contents. It was not the result of a bombardment, but of systematic destruction. In each house a separate room had been placed, which had blown up the interior and its contents. All that remained in every case was the outer walls still constantly falling, and in ruins. Not a shred of furniture or of the contents. Sometimes my passage was barred by the ruins of houses. This sight continued in street after street, and the entire extent of what had been a considerable town had an indescribable influence upon the observer. No printed description or even pictorial record could have given the influence was increased by the utter silence of the town, only by the sound of the guns."

## OXFORD AND FLORENCE.

To his admirable series of "bird's-eye" views of Oxford colleges, Mr. E. H. New has now added the extremely picturesque group of Trinity, with its old buildings, its gardens, and its gates, and Sir Thomas Jackson's entrance quad. This is a fitting addition to the happily growing list. Exeter and Christ Church we understand will soon follow, and we hope that Mr. New will not only illustrate all the Oxford colleges, but will also be commissioned to deal similarly with those of Cambridge. As a city of towers and spires, with one dominant dome, and set on flat ground partly surrounded by hills, Oxford has been frequently said to resemble Florence, on a much reduced scale. Mr. New has perhaps been influenced by that suggestion



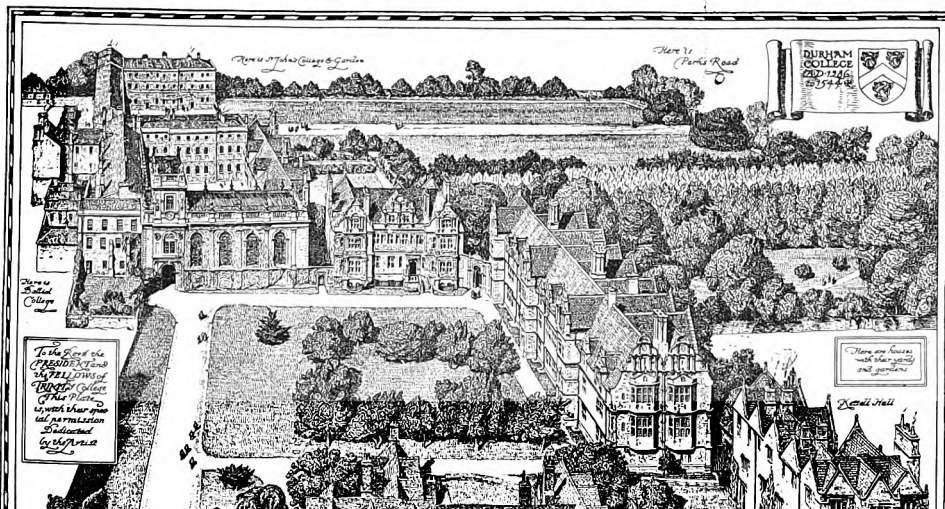
Drawn by E. H. New.

in selecting Florence for the latest of his city views, shown in this his wonted patient skill and draughtsmanship.

With this large and exacting task before him, however, he has succeeded in combining a high degree of effect and an appropriate use of his invariable faithfulness of detail. He has wisely chosen to illustrate the city from the moderate heights below the hills, looking northward across the Arno, in which the beautiful town of Florence is admirably, and he has achieved a high degree of decorative effect with a minimum of reality.

EDWARD

[The Oxford print measures 10 inches by 14 inches, and is reproduced in photogravure by Walker; it is published by M.]



# JACQUES IGNACE HITTORFF.

By A. E. RICHARDSON, F.R.I.B.A.

With Plates V, VI, and VII.

THE Classic School in France at the close of the first quarter of the nineteenth century—of which the most important members were Charles Percier, Jean Louis Duc, Félix Duban, Henri Labrouste, and Léon Vaudoyer—was expressive of a period of transition. In the main it received inspiration from the supremely beautiful masterpieces of the eighteenth century; it was adventurous for Greek discovery, yet alive with a new spirit, the influence of which is still manifest.

Prominent among the architects of this period was Jacques Ignace Hittorff, who, though born at Cologne on August 20th, 1792, is rightly regarded as a French architect, he having been naturalised as a Frenchman and having carried out all his chief work in Paris.

Hittorff, it is chronicled, started his architectural career by learning the use of the mason's tools. At the age of eighteen he travelled to Paris to study under the able direction of the celebrated Belanger, who was then engaged in building some of the most notable houses in the capital; ultimately, when the Bourbons returned to France in 1814, Belanger was confirmed in his appointment of architect of the public fêtes and ceremonies, which he had previously filled, and he took this opportunity of nominating his young pupil as his assistant inspector, having for his colleague M. Lecoigne. This public appointment was an important factor in the future professional life of Hittorff, for it promised constant employment by the civic authorities in connection with public ceremonials, in the municipal buildings and embellishment of the open spaces of the French metropolis, and in the erection of places of amusement and recreation.

Hittorff's friendship with Lecoigne was a lasting one. Conjointly they superintended the funeral pomps and burial of the Prince de Condé, of the Duc de Berri, and of

Louis XVIII; as also the festivities at the marriage of the Duc de Berri, the baptism of the Duc de Bordeaux, and at Reims the coronation of Charles X. Among other works they reconstructed the interior of the Salle Favart, and in 1829 in eight months rebuilt the Théâtre de l'Ambigu-Comique (see Plate VII). The latter building was designed for an awkward site between two thoroughfares, Contre allée du Boulevard St. Martin and the Rue de Bondy; and, in addition, the *projet* included a range of shops. Notwithstanding the adverse conditions of the problem, which necessitated an asymmetrical plan, the architects evolved a graceful and pleasing design, and one, moreover, which in the delicate treatment of the interior offers suggestions for similar work to-day; although one regrets that the beautiful horseshoe type of plan is no longer of practical value.

In the year 1820 Hittorff began his travels. He visited England, a part of the north of Germany, the south of France, Italy, and Sicily. He was attended in Sicily by his pupil Herr Zanth, and another friend, Herr Stier: they made a joint collection of drawings of ancient and modern buildings. In 1826 were published the results of this journey, *Architecture Moderne de la Sicile*, followed by *Architecture Antique de la Sicile*. The work on the ancient architecture of Sicily was the first volume of an intended series; it was executed with extreme precision. The restorations of the temples of Segesta and of Selinus were drawn to a large scale with that artistic distinctness characteristic of all the phases of the French school; a further volume contained the complete restoration of the Greek temple in all its minutest parts. Hittorff's predilection for Classic study, his perfect taste, and impressionable susceptibility led him to search for the principles which guided the Greek and Roman artists in their designs. How he applied this antiquarian knowledge will be discussed later.



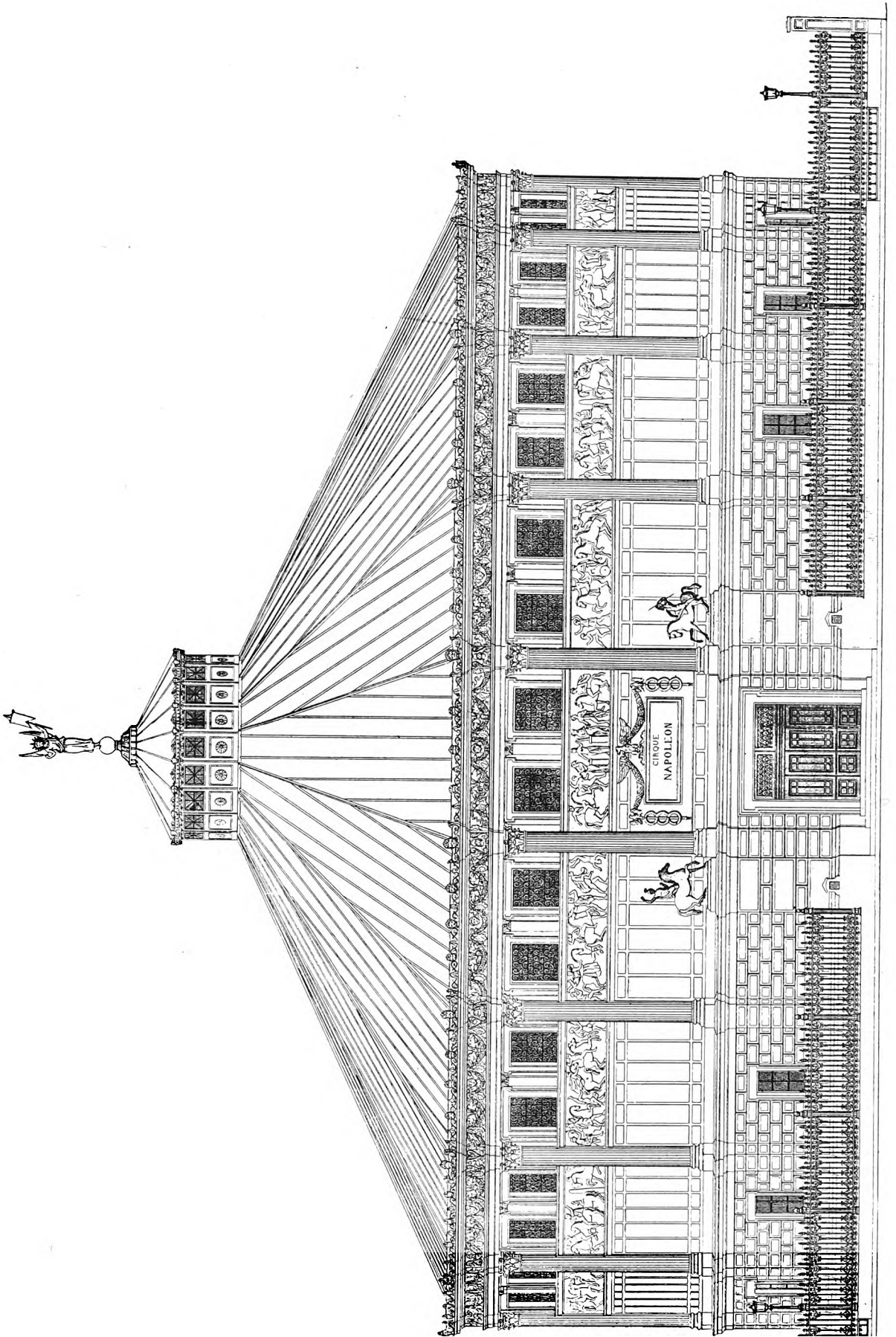
CHURCH OF ST. VINCENT DE PAUL, PARIS.  
Hittorff and Le Père, Architects.





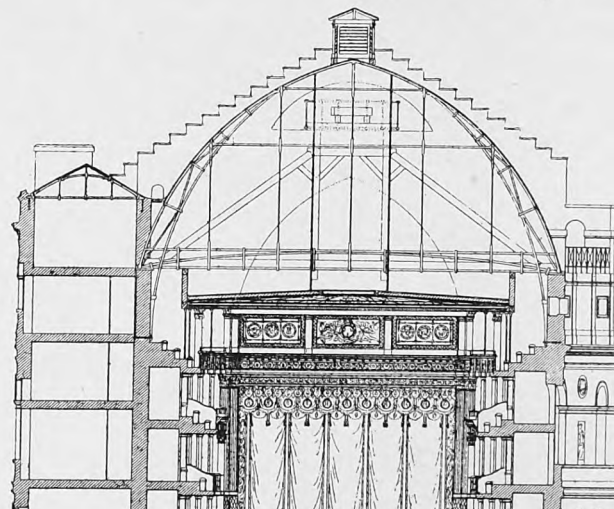
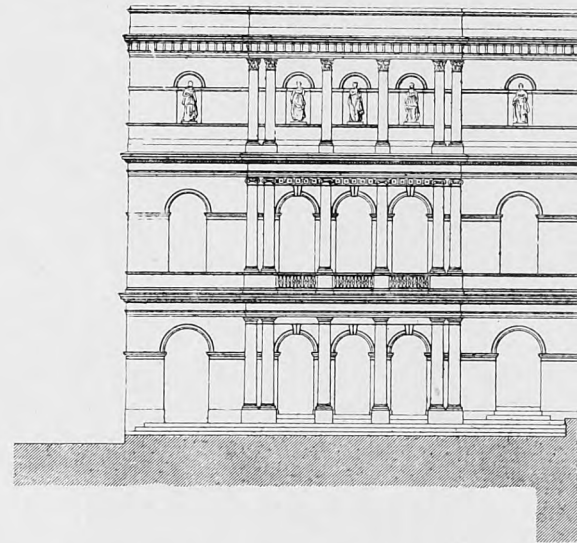
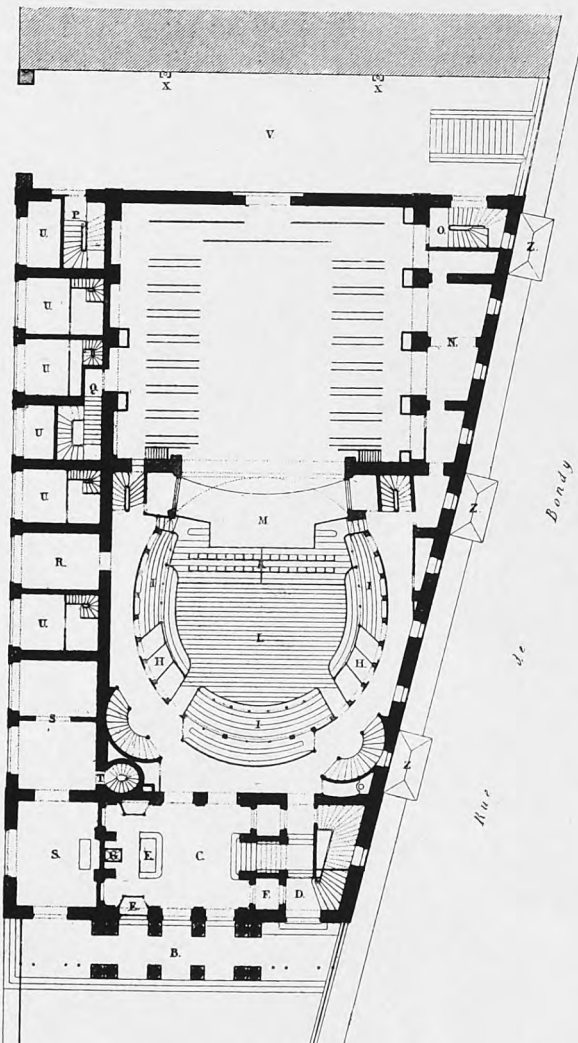
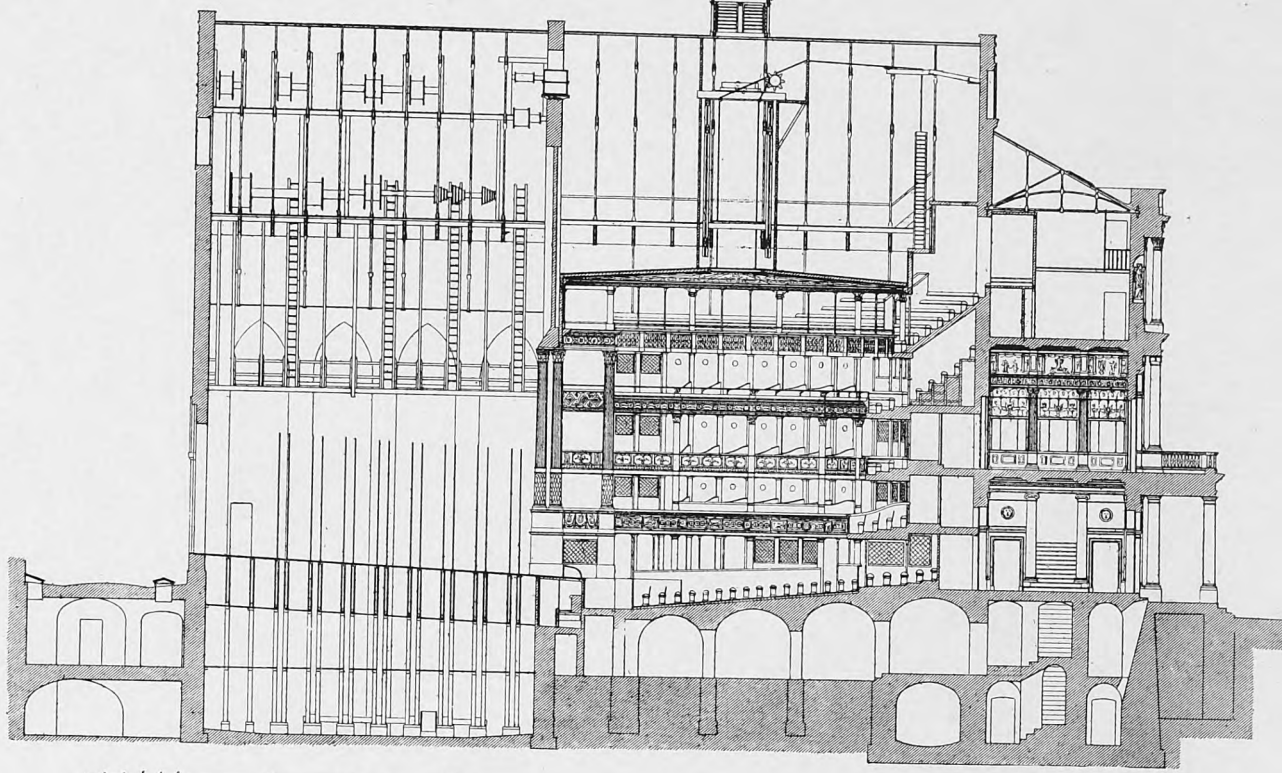








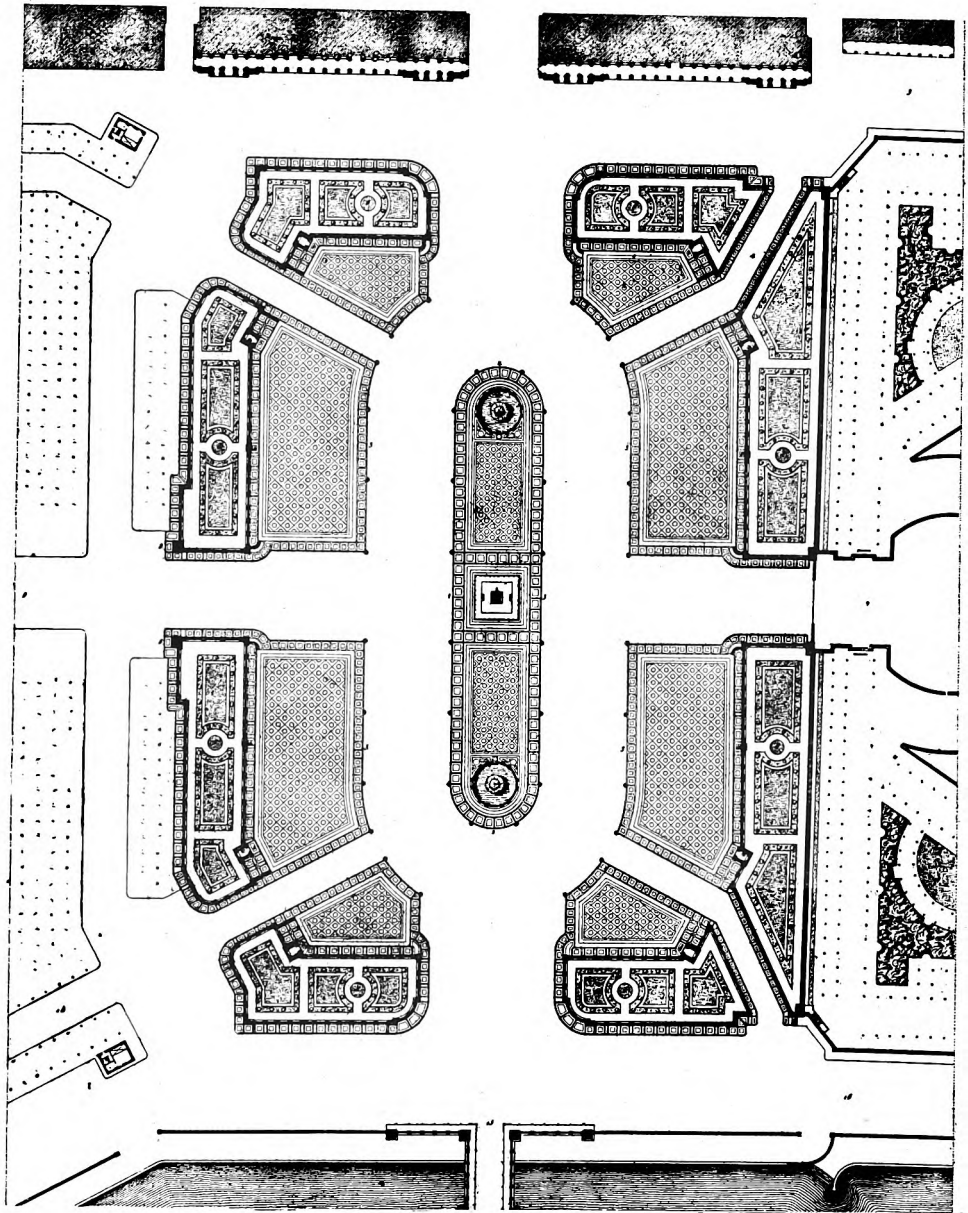






It is a matter of common knowledge that the publication of Stuart and Revett's "Antiquities of Athens" did more to influence appreciative study of Greek architecture than any other cause. Yet the full influence of this remarkable work was not felt in England and France until sixty years after its publication. In 1832 Hittorff published with M. Olivier, the celebrated architectural engraver, a French edition of the English work on the "Inedited Antiquities of Attica," in order to complete the series of translations of the English works which up to that period had appeared as Stuart's "Athens," and the previous volumes on the antiquities in Asia

completed in 1840. From the successful execution of other commissions in the Champs Élysées, such as the erection of fountains, restaurants, and other ornamental buildings. The most important work and most successful of this class was completed in 1839—the "Cirque Napoléon" on the Boulevard des Capucines, the erection of which only took nine months. The sculptural decorations are the work of Pradier, the paintings being by M. Berrias. In this design Hittorff introduced a novel system of timber construction



HITTORFF'S PLAN FOR THE LAY-OUT OF THE PLACE DE LA CONCORDE, PARIS.

Minor. This translation was dedicated by Hittorff to his old master and friend M. Percier.

Perhaps one of the earliest designs executed by Hittorff is one of civic importance, the lay-out and furnishing of the Place de la Concorde in 1828.

which is expressed in the distribution of the colonnades, both internal and external, which are treated as a legitimate instance of the use of a semi-insulated pillar. The extreme simplicity and straightforwardness of the design is



In the erection of the famous basilica Church of St. Vincent de Paul, near the Gare du Nord (see page 106), Hittorff was associated with the accomplished Le Père, his father-in-law. It is not known with any certainty to whom the conception of this great work was due, but, the death of Le Père occurring during the progress of the works, the completion was transferred wholly to Hittorff: it is known that the latter architect's enthusiasm for the basilica type was deep-rooted.

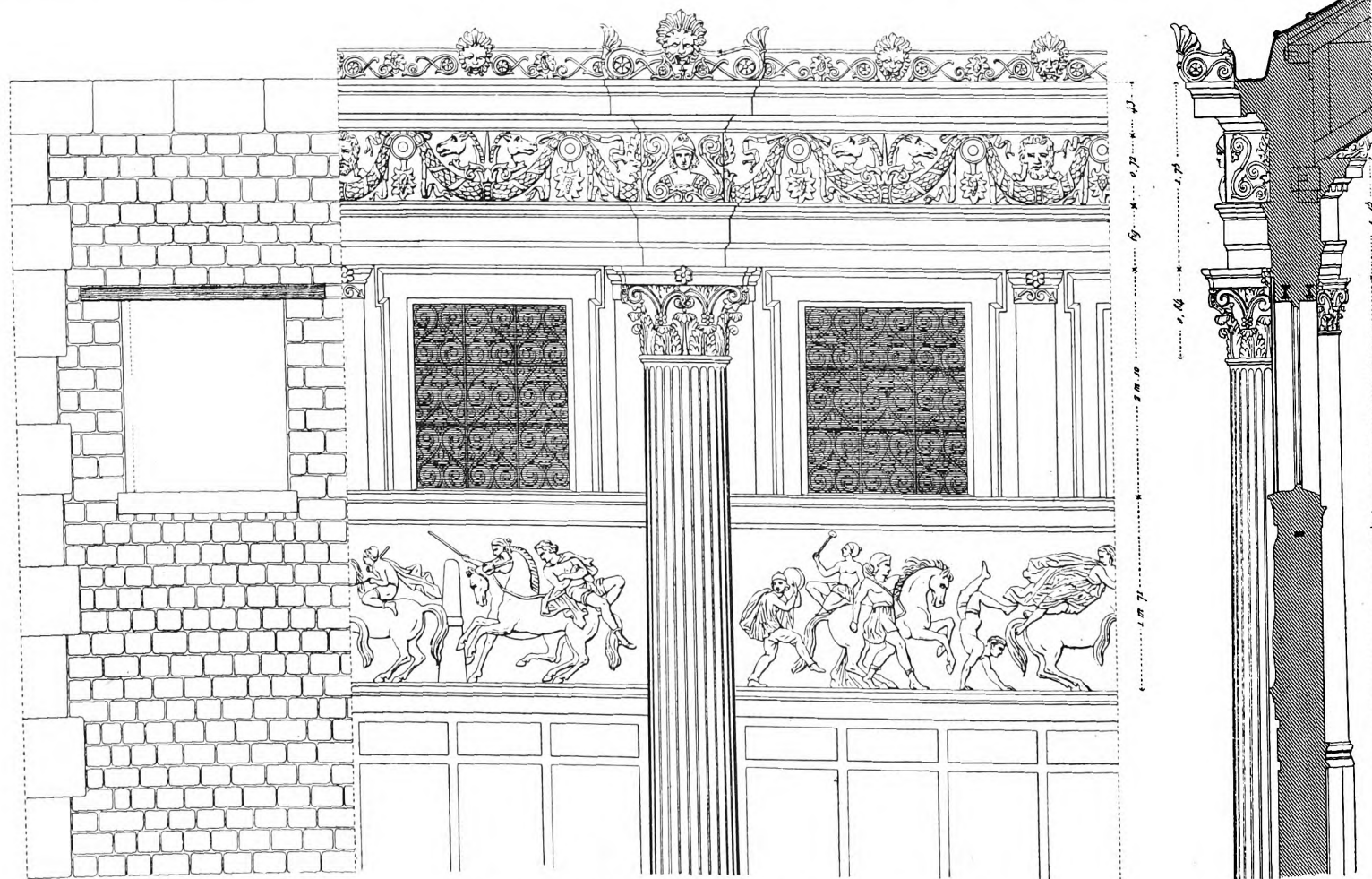
In addition to various smaller buildings Hittorff was entrusted with the erection of several mairies: the one in the Place du Panthéon, with a fine staircase, is perhaps the most notable. Hittorff is also credited with the design of the circular range of buildings surrounding the place of the Arc de l'Étoile, from which radiate various boulevards to different parts of Paris and the suburbs, and in numerous quarters of the city there is evidence of his skill and taste.

A fitting monument to his memory is the last great work of this cultured artist, the Gare du Nord, the finest architectural railway station in the world. Donaldson, who knew Hittorff intimately, said: "The last great work of our friend, and one which is colossal in effect, is the terminus at Paris of the Great Northern Railway of France. This propylon, as it were, of the Egyptian and Greek type, consists of three circular-headed archways of the Ionic order and tetrastyle treatment, each crowned with a pediment and graduating in size, and with intervening Doric colonnades, the whole consisting of purely Greek detail and enriched with sculpture of the highest class. I must own that, impressed as I was when I first saw it, I felt staggered by the audacity with which all the usual canons of art were disregarded in the general composition, and yet producing on the mind a most imposing and, it may be said, solemn effect. I have stood at periods before it to study the elements of the design, and how the like impression could be produced by any more severe treatment, but in vain; and I

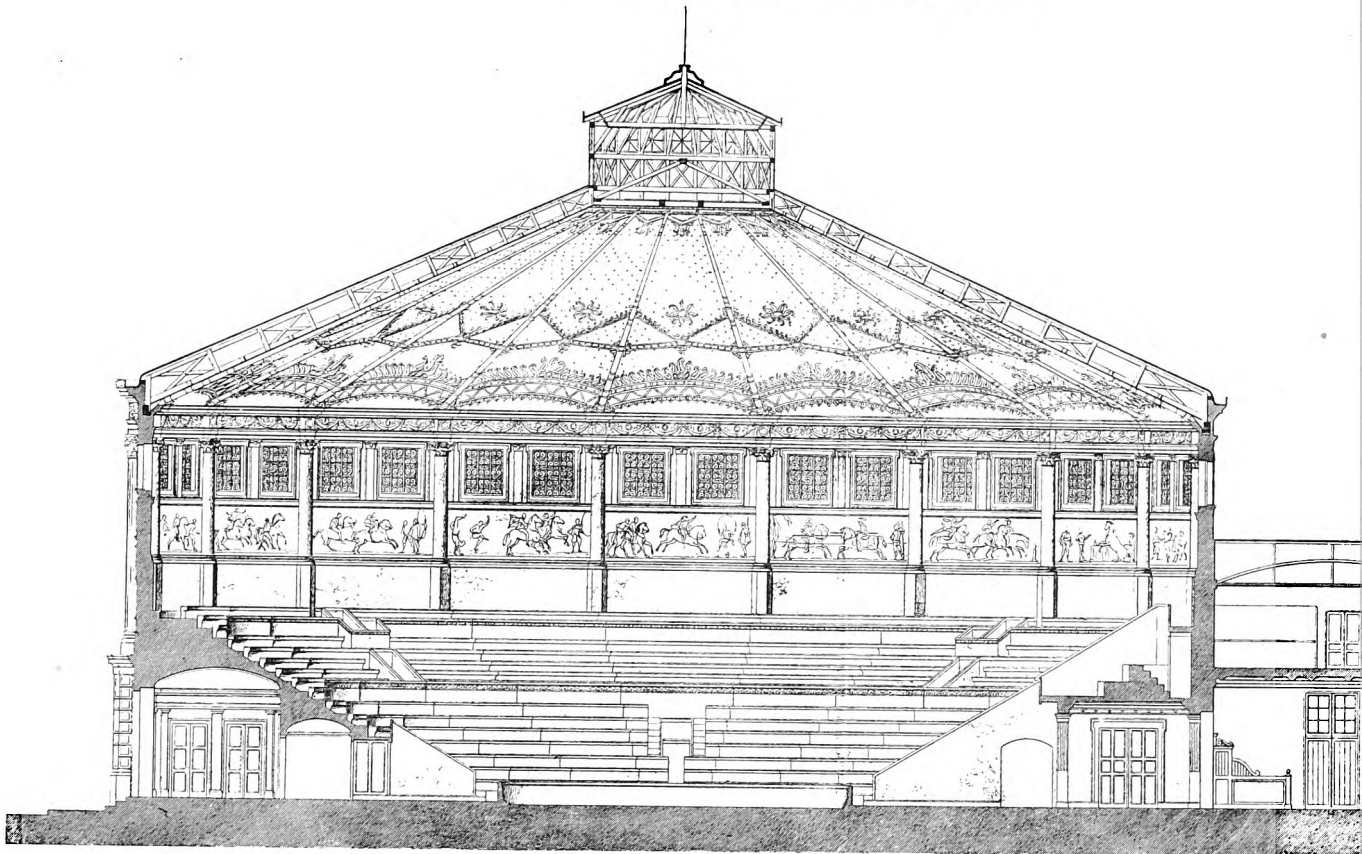
could not but render homage to the genius of the architect who, by a most capricious mastery of his subject, could successfully render himself independent of the ordinary conventionalisms of his art. This is a most striking instance of the different treatment with which such stations are handled in France and England: with them it is to be a monumental object, to impress the stranger with the imperial greatness of the capital of France, and to develop a taste for all the resources of architecture and the sister arts; with us it too often results in a huge magazine or shed, or an enormous refuge of a colossal hotel to receive the weary traveller."

Such was the eminent Donaldson's eulogy of the building which is familiar to almost every English architect. Unfortunately his words were not taken seriously, otherwise London would have been spared certain terminals which shall be nameless.

It is with some temerity that I venture to add a further analysis of this splendid structure. When the development of railways was receiving serious consideration in the early 'forties the conditions determined that a continuous watershed roof, over two or more platforms, offered the best means of roofing terminal stations. A portion of the original iron and glass roof in this manner, by Hardwick, is still in existence at Euston. Modern practice shows a return to this method. At the Gare du Nord Hittorff spanned 518 ft. in three moves, a superb achievement for those days; the lofty iron columns and other ironwork of the interior were executed at Glasgow from the architect's drawings. The simplicity of the scheme of spanning in turn influenced the treatment of the main façade to the Place de Roubaix, and brought about that disregard for the usual canons of art which astonished while compelling the admiration of Professor Donaldson. The problem solved by Hittorff was to screen the train shed on three sides with masonry, and to maintain a sense of solidity and dignity worthy



CIRQUE NAPOLÉON: DETAIL OF MAIN FAÇADE.



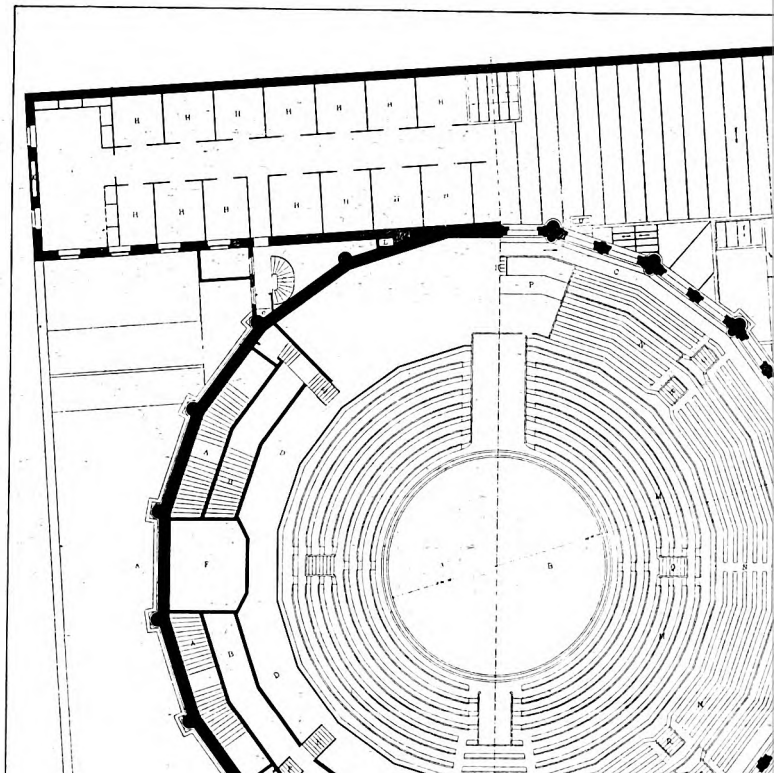
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CIRQUE NAPOLEÓN: CROSS-SECTION.

of the importance of railway enterprise. At the same time the architect had to impart to the structure some vague hint of its purpose, and that without having recourse to obvious symbols. The finished building contains the clue to the architect's reasoning; the practical conditions of the problem received the greatest attention; the plan and the circulation of traffic were judged to a nicety; the disposition of the pavilions, of the administrative offices and the tracks, being schemed in conjunction with the engineers. The architect's reverence for the monuments of antiquity was subordinated to a main idea consistently simple.

In his conjectural restorations of the Greek Temples of Segesta and of Selinus, Hittorff had seen the possibilities of superimposing the Greek Doric order; this motif was one he held in special regard, and he used it as an interpenetrating screen subordinate to an Ionic order of immense scale. At the Gare du Nord the reticent silhouette of the main façade first arrests the eye, which in turn is directed to the great arcuations; but it is left to the interpenetrating screen to fulfil its functions and render the design homogeneous. I have heard it said that Classic architecture of this type is lifeless, that the endless repetition of columns and entablature fails to impress, that the detail is always the same, that reinforced concrete pos-

author, and an antiquary: a man possessing of handling classical architecture in a manner with new life and added charm.





# ENGLISH EIGHTEENTH-CENTURY METALWORK.

*With Plates VIII, IX, and X.*

IT is only within the last decade or so that the artistic merits of the eighteenth century have received anything like the recognition they deserve. This, no doubt, may be attributed to the fact that the Gothic Revival was the centre of attention during the nineteenth century, and according to the views then prevalent a stigma was sure to attach to anything produced in Georgian days, which were commonly regarded as belonging to a period when the craftsman had been ousted,

ironwork, that after Tijou had brought his beautiful craft from France in the latter part of the seventeenth century, his genius inspiring a regular school of craftsmen working in his style, the advent of James Gibbs and other architects in the following century sounded the death-knell of the true craft of smith-work. It was thought a heinous offence for an architect to consider for a moment the designing of anything that was not strictly architectural; but in due course we have come to



ENGLISH EIGHTEENTH-CENTURY BALUSTRADES.

and his place had been taken by the architect in practice, or by the dilettante who liked to amuse himself with architecture as one of the polite interests of an English gentleman. This myth, for it is nothing else, has in latter days been largely dispelled. Viewing things in a more tolerant frame of mind, and not being intent on making out a case against the architect in his relation to the craftsman, we are ready now to consider the work on its own merits, and the eagerness with which specimens of eighteenth-century craftsmanship are sought up and down the country is proof that a very different opinion obtains to-day compared with what was current fifty years ago. We have become accustomed to be told, in regard to

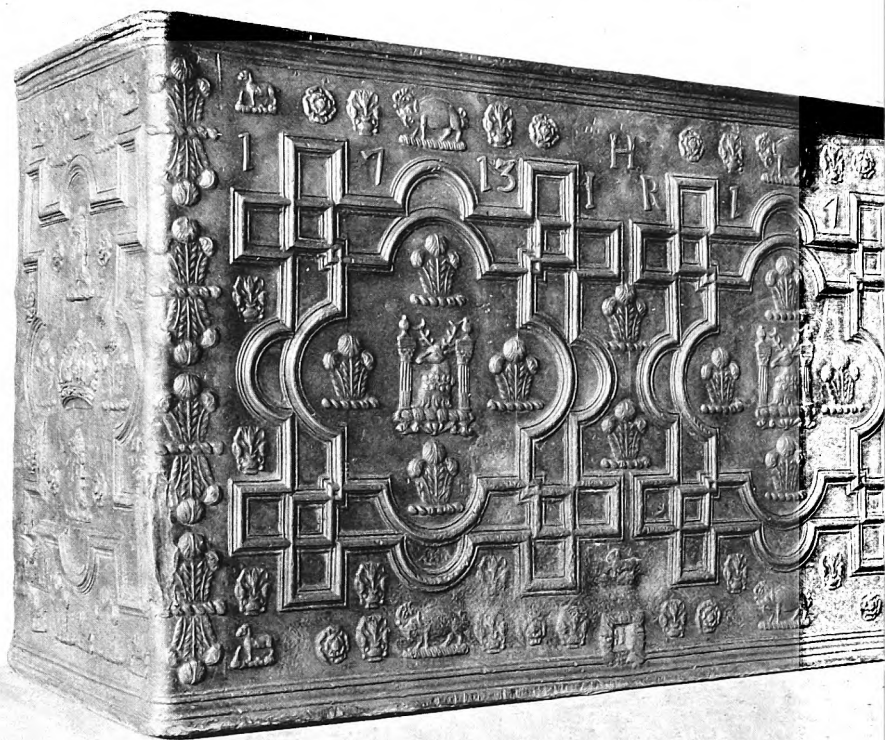
recognise, from the eighteenth century especially, that the architect above all persons has the right to determine what kind of work shall be fashioned for the equipment, the furnishing, and the embellishment of the buildings designed by him.

When, for instance, we consider such a case as that of Robert Adam, or Sir William Chambers, who not only designed large houses in town and country, but also set out the general scheme and the detail of the plasterwork, the carved enrichments, the furniture, and the decorative metalwork, it becomes evident that the practice was capable of producing admirable results, and under conditions that exist to-day no better method could be followed.



It is to be regretted that architects at the present time do not give greater attention to the decoration and furnishing of houses, for thereby they would be able to secure a completeness which is often absent, unless perchance some specialist firm with an intimate knowledge of decoration, and controlling a staff of skilled craftsmen, are called in to consult with the architect, or are commissioned subsequently to complete the decorative scheme.

That the English craftsman of the eighteenth century was not annulled by the advent of the architect is clear from a study of the innumerable examples that are to be found. The accompanying illustrations—all taken from exhibits at the Victoria and Albert Museum, South Kensington—are well worthy of consideration in this connection. They represent the craft of the smith, the leadworker, the funder, the metal-chaser, and the locksmith; and, though it is not pretended that these illustrations are in any way comprehensive, or chronologically complete, they serve the present purpose, which is to emphasise the fact that English eighteenth-century craftsmanship was of high excellence.

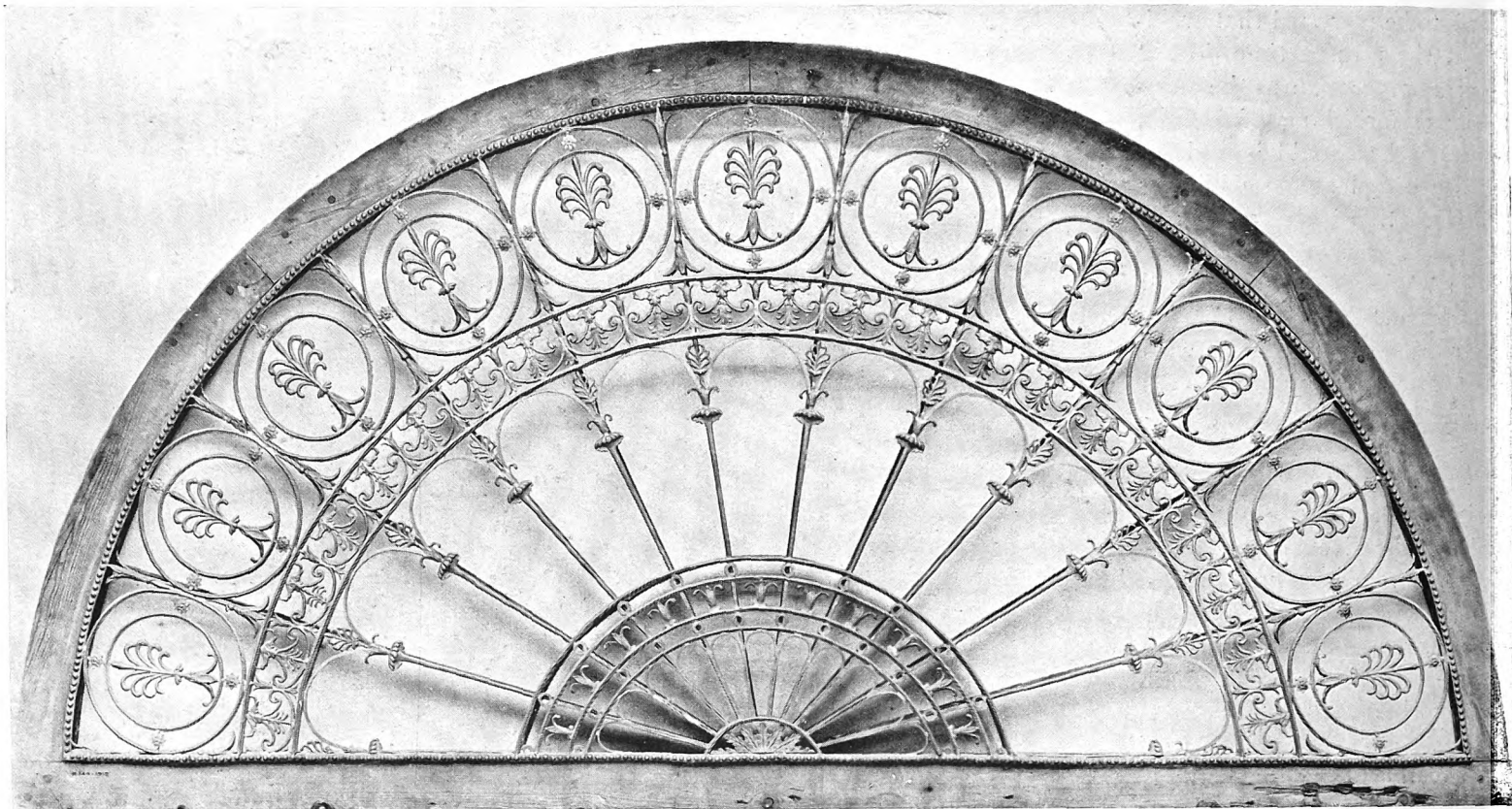


LEAD CISTERN DATED 1713.

In point of date the earliest among the illustrations would seem to be the chimney-crane, Plate IX. This is obviously a piece of work in which the craftsman has been left to fashion the details more or less

in an arbitrary manner, though it is possible that the architect supplied a preliminary sketch. The crane recalls the day, now past, when chimneys were on a very roomy scale, and a host of instruments were ready to hand for various purposes of cooking. A spit could be roasted in front of the fire, and the crane, and the means of its action, are no less interesting than the decorative details. The crane was mounted on a pair of wheels, top and bottom, and so could be raised or lowered as desired. The arm to which the spit and hook are attached was held by two studs, and could be raised or lowered to get the meat cooked in front of the fire, or—equally adapted for another purpose—the pot suspended at a certain height above the grate. This crane is presumably to the early years of the eighteenth century. From about the same time, later, the wrought-iron balustrades, on the opposite page would seem to date, and are redolent of the spirit of Tijou, yet they show a regular disposition that is in accordance with the architectural setting out of ironwork.





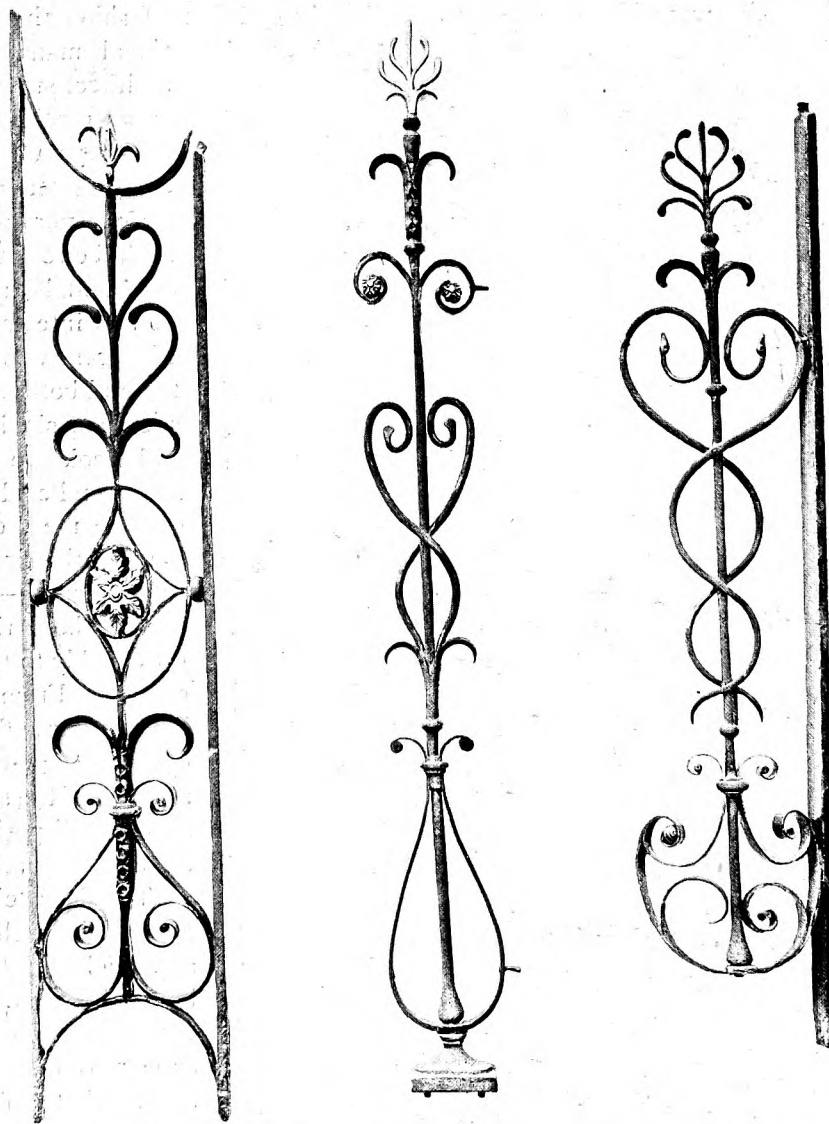
CAST-LEAD FANLIGHT FROM HAREWOOD HOUSE, HANOVER SQUARE, LONDON.

The beautiful keys shown on Plate X are a study in the art of fine craftsmanship as applied to utilitarian objects. These are obviously keys for some special occasion—presentation keys, or what not—and as such they afford models which might well be followed at the present day, when the old custom of making a special key for opening functions is still followed. And while referring to these keys we may note how sadly we have fallen away from the former standard. One has only to compare, for example, an ordinary modern door-key with the same sort of key produced in the eighteenth century; the old key is made more shapely in every way, especially in the head; the parts were hand-beaten in good proportion, whereas to-day no such attention is given to the matter, and when we come to consider such an avowedly modern shape as the Yale key the need of artistic craftsmanship becomes insistent.

The dog-grate illustrated on Plate IX, and the grate-front on page 111, exhibit the hand of the skilled craftsman in working

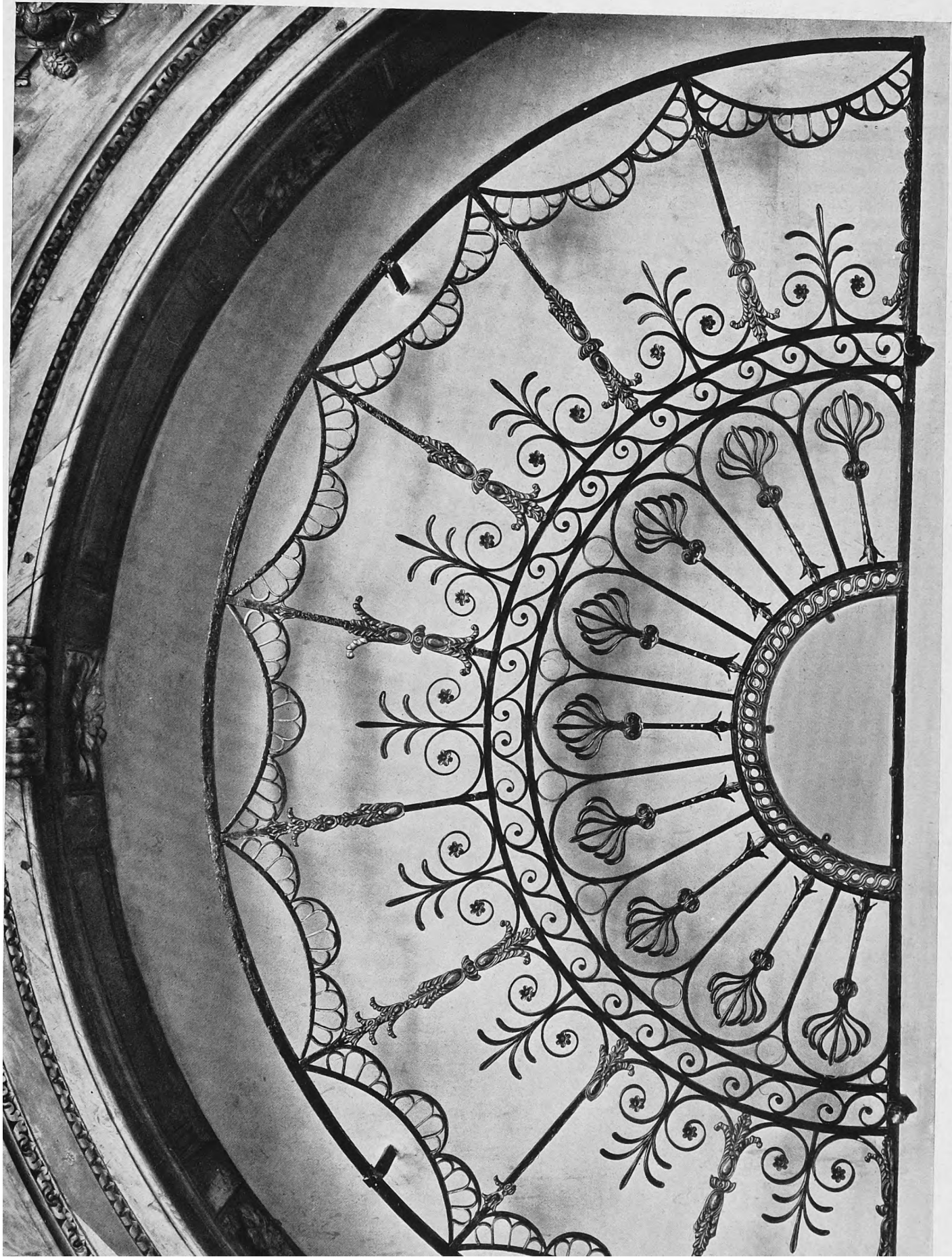
steel. The dog-grate, in the details of its enrichment, is especially characteristic of Robert Adam, and, if not actually carried out from his design, is essentially in the manner which he made so successful. The front has incised ornament carefully executed, and a similar good finish is noticeable in the pierced work that forms the band at the bottom of the grate, while the legs and the terminal knobs are of extremely pleasant form. In the grate-front illustrated on page 111 a freer play is noticeable. It would seem to be earlier in date—perhaps about 1750. The pierced work exhibits Dutch influence in its design, or rather one should say French influence, received after transmutation in Holland.

The cast-lead boundary plate shown on page 113 is delightfully bold in design, and one could wish that municipal authorities produced such work to-day. The boundary plate belonged to the Ward of Cripplegate Without. It might serve as an admirable model for many an indication plate to-day, the scrolls being particularly



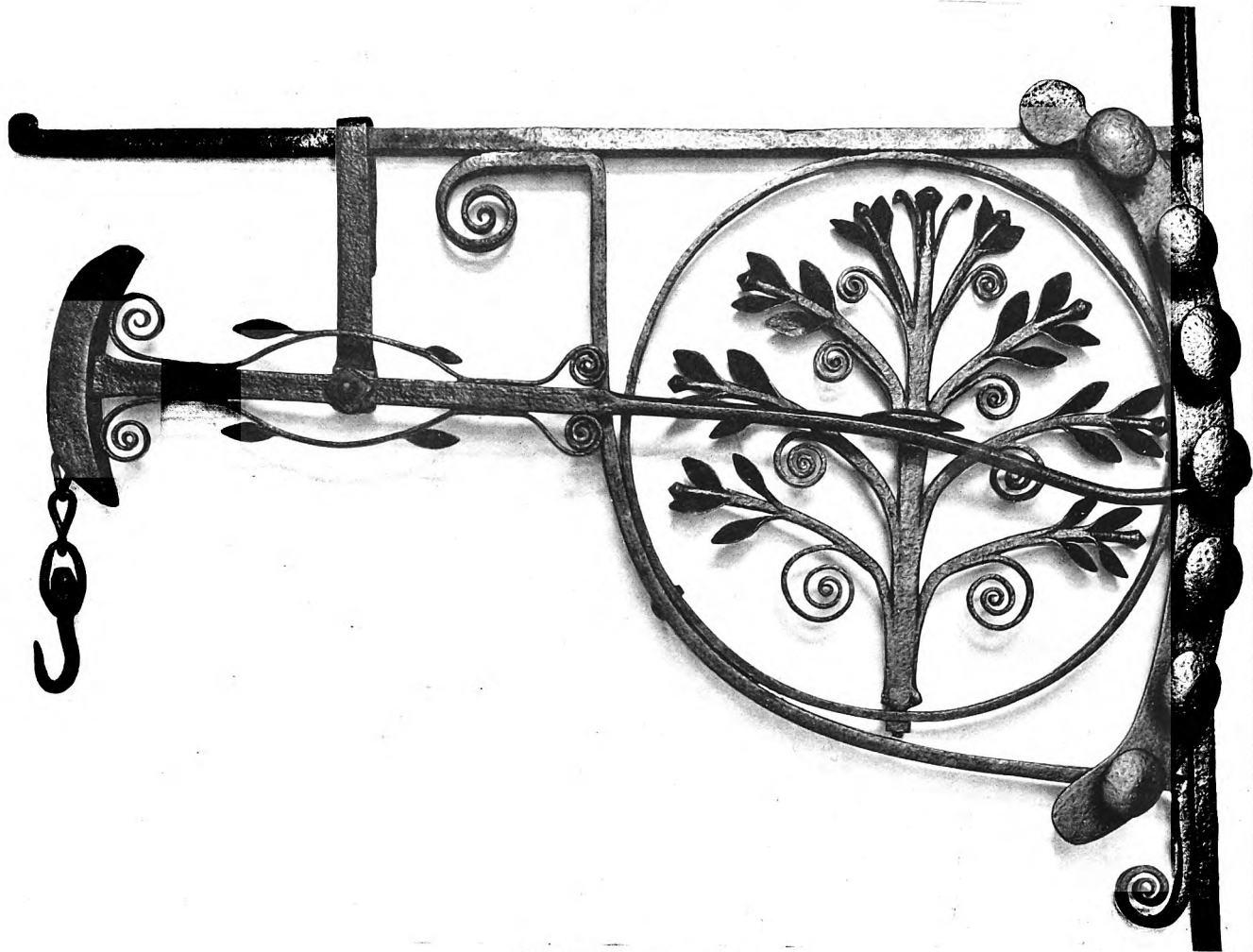
WROUGHT-IRON BALUSTERS WITH CAST-LEAD ENRICHMENTS.



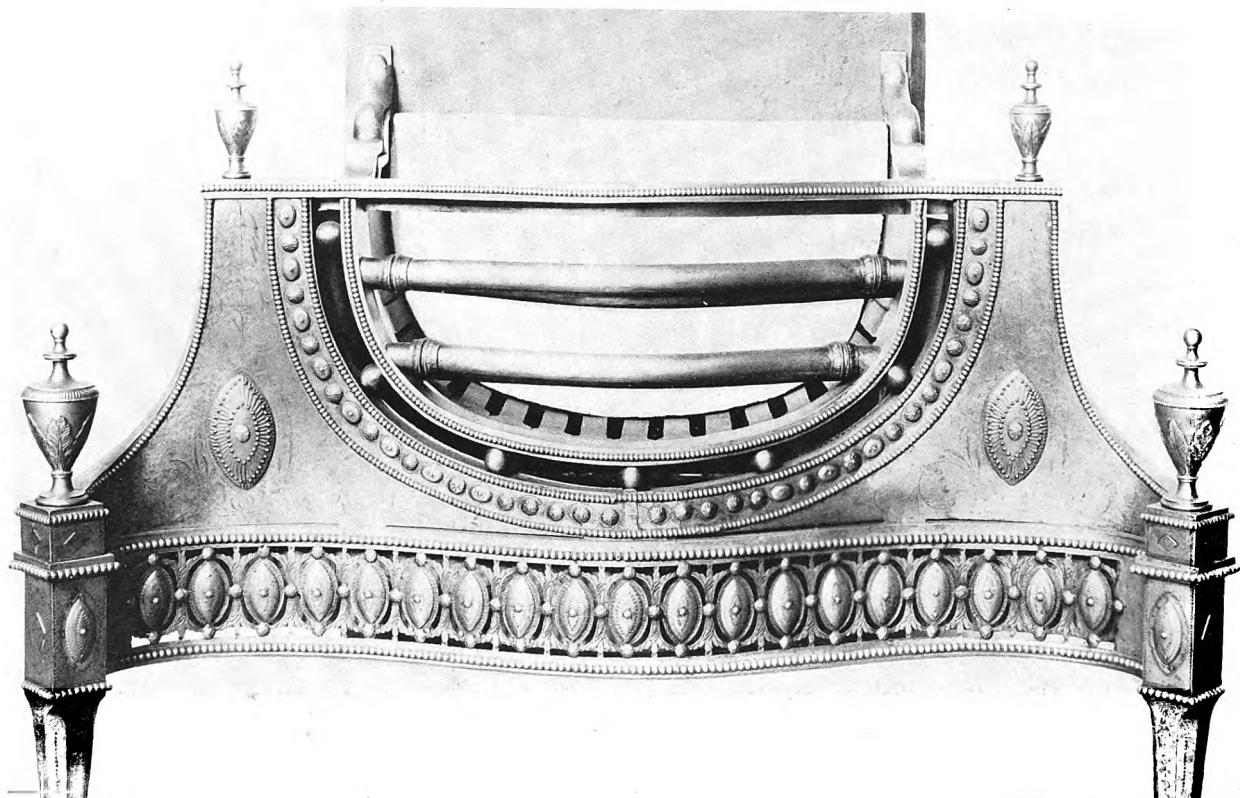






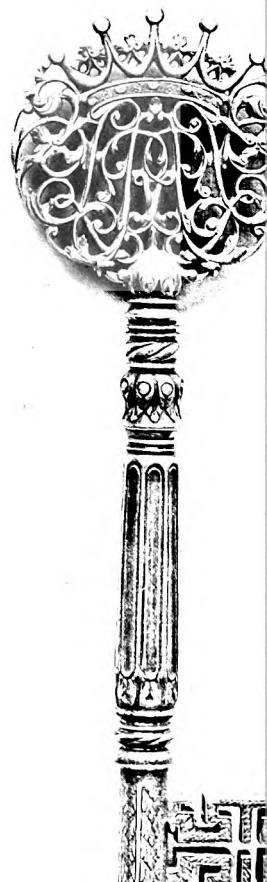
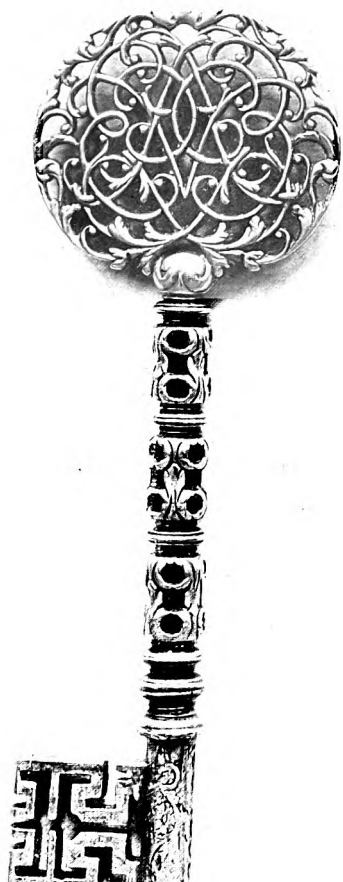
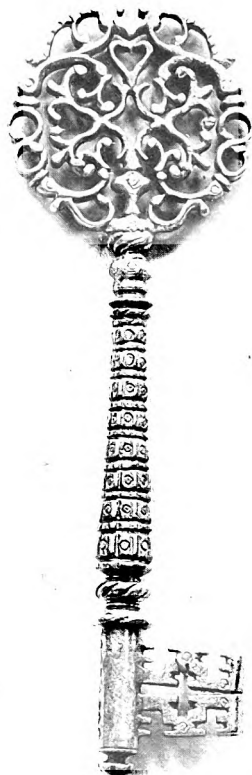


Wrought-iron Chimney-crane.













CAST-IRON FIREBACK.

rous and sweet in outline, and in good proportion to the  
ces they enclose.

The other illustrations—the fanlight of wrought iron, copper,  
brass designed by Robert Adam for the Hall of the  
rshipful Company of Drapers (Plate VIII), the cast-lead  
light from a house in Hanover Square, and the wrought-iron  
lead balusters on page 112—declare emphatically the hand  
he architect. Yet who would say that these are not  
delightful pieces of craftsmanship? And the fact that they  
e carried out during the second half of the eighteenth  
ury should make it plain that the stigma which formerly  
ched to Georgian days was wholly unwarranted, and was  
part of the prejudice against everything architectural that  
not happen to be Gothic.

We are here concerned only with the craftsmanship  
is part of the decorative equipment of houses, but on  
nding the survey to include those multitudinous separate  
cts which serve their part in the furnishing of rooms, or the  
intments of tables, equal merit will be discerned. Thus, if  
onsider examples of old Sheffield plate, essentially products  
e design of which the architect had a substantial share, it  
be seen how elegant are the forms, and how fine is the  
manship. And all this belongs to the eighteenth century.

than a highly finished and extreme  
one—visualising a sort of craft  
between the workman and the  
—just as some prefer a kitchen  
and a Windsor chair to a George  
board and a Sheraton settee. It is  
a matter of outlook. Thus, Mr.  
Crane, representing the Arts and  
Exhibition Society, observes that  
rative art, which, after the oppres-  
sion of classicalism of the Second Empire,  
its youth by a return to the  
mediæval art and craftsmanship  
seen a revival of decadent and late  
Renaissance taste, and a tendency  
back to seventeenth- and eighteenth-  
century types generally in archi-  
tecture, decoration and furniture. . . .  
once one might raise a point in  
by many it is felt that English  
and craftsmen certainly did  
their youth from the fountain of  
art, that the taste of the later Ro-  
man in France was admirable, and  
harking back to the seventeenth  
cially to the eighteenth century  
to be commended, inasmuch as  
the picking up of that thread of  
which was dropped by Sir William  
bers, and has never yet been re-





## OLD ENGLISH ALMSHOUSES.—II.

By SIDNEY HEATH.

(Concluded from p. 44, No. 213.)

ARCHITECTURALLY considered, the sixteenth and seventeenth centuries were those in which the material structures of these foundations reached their highest development, and many of the finest pieces of building we have date from that time, when the wool trade of England was at the height of its prosperity, and numbers of wealthy wool merchants built churches and endowed almshouses. By that time also the Trade Guilds and City Companies had become powerful and wealthy, as is plainly indicated by their many charitable institutions in or near the City of London.

Some of these foundations are for men only, some for women only, while a few accommodate the poor of both sexes. Occasionally we find a hospital founded for a special class of inmate, as at Blackheath, where the well-known Morden College was founded by Sir John Morden for "decayed merchants." At Hereford, Sir Thomas Coningsby founded a hospital, the master of which was, according to the original stipulations, always to bear the name of Coningsby.



HUNGERFORD ALMSHOUSES, CORSHAM.

Morden College was built in 1695 from designs by Sir Christopher Wren. It is a large quadrangular building, with a chapel in the centre of the east side of the quadrangle. Above the main doorway are the beautiful carved figures of Sir John and Lady Morden, and among the few relics preserved in the building is the banner used at the obsequies of the founder. This is one of the wealthiest charities in the country, and provides a home and £110 a year for decayed merchants over fifty years of age, in addition to one hundred out-pensions of £80 a year and six pensions of £30 a year for the widows of decayed merchants.

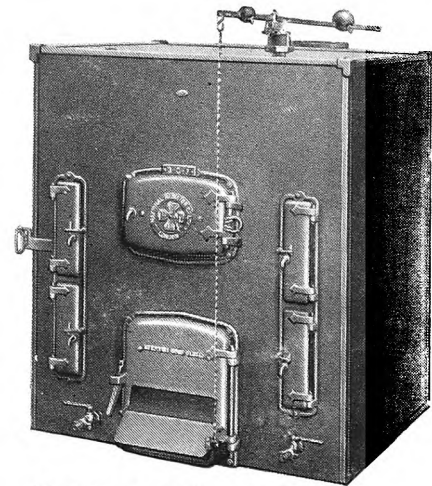
Heriot's Hospital, Edinburgh (see page 116), although mainly a scholastic foundation, is interesting as the work of Inigo Jones, though it was erected under the supervision of William Aytoune, one of the leading masons of that day. Heriot was the son of a goldsmith in Edinburgh, and upon the accession of James VI to the English throne he followed the Court to London. He provided the jewels for Prince Charles (afterwards Charles I) when he went to the Court of Spain. These jewels were never paid for by James; but when Charles came to the throne the debt to Heriot was allowed to his trustees in part of their purchase-money of the barony of Broughton, then Crown lands in the neighbourhood of Edinburgh. These lands form part of the endowments of the hospital, the revenue of which is about £10,000 per annum. Heriot died in 1624, and after the payment of bequests to all his relatives and friends he left the remainder of his fortune in trust to the magistrates of Edinburgh, to found and endow a hospital for the maintenance, relief, and bringing up of poor fatherless boys, the sons of freemen of the town of Edinburgh. The plan is quadrangular, and at each angle of the courtyard is a sturdy tower. A small effigy of the founder is placed within a recess on the north side of the court. The building is very rich in Renaissance ornament and detail, and the various rooms have retained a large amount of the original wood-carvings with which they were embellished by the munificence of the princely Heriot.

The fine bede-house at Higham Ferrers, Northants, was founded in 1425 by Henry Chichele, Archbishop of Canterbury, and the founder of All Souls College, Oxford. The bede-house forms a parallelogram, and measures internally 65 ft. 8 in. by 23 ft. 10½ in. The western part was originally divided into sleeping cabins for the inmates, as at St. Mary's Hospital, Chichester. The west front consists of a large five-light window and a doorway beneath it (see page 115). Internally the hall has a fine oak roof, the trusses of which spring from large oak corbels. The arch between hall and chapel is four-centred, with an embattled capital at the springing. The south side of the hall has a large original fireplace. Two entries in the Lincoln registers relating to the wardenship of the hospital in 1258 and 1265 indicate the existence of an earlier foundation,

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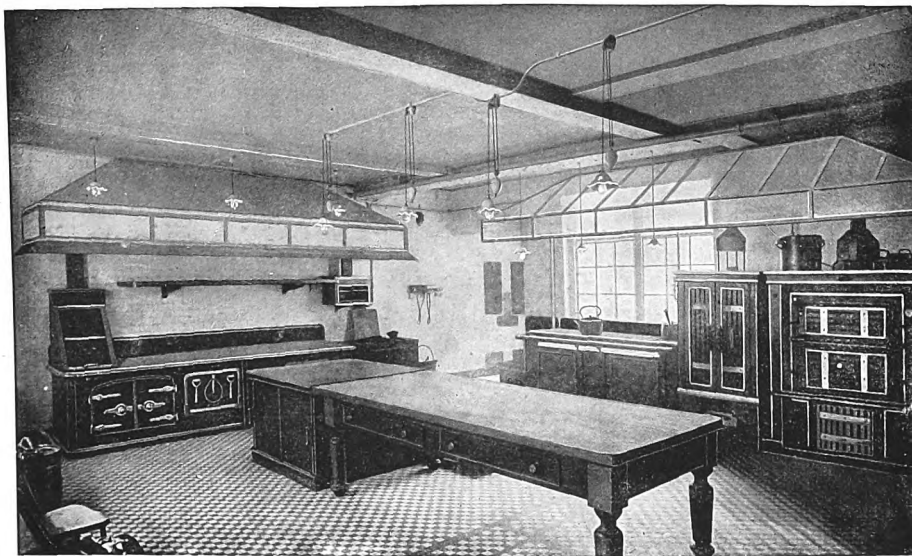
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Some of the Kitchens recently fitted up include:—

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- H.M. YACHTS "VICTORIA AND ALBERT" and "ALEXANDRA."
- CONNAUGHT ROOMS, Great Queen Street, W.C.
- HARRODS STORES, S.W.
- 19, GROSVENOR SQUARE, W., for W. M. Cazalet, Esq.
- 46, GROSVENOR STREET, W., for Sir E. Speyer, Bart.
- SCUDAMORE HOUSE, W., for the Rt. Hon. the Earl of Chesterfield. &c., &c.



The Kitchen of a Private Mansion, showing Coal Wall Hot Plate, Charcoal Grill, Gas Grill, Gas Hot Plate with Ovens, Large Gas Roasting Oven, Gas Pastry Oven, and Steam Heated Hot Closet (in centre of kitchen), also Tiled and Glass Ventilation Hoods.

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HALL'S ALMSHOUSES, BRADFORD-ON-AVON.



CHRIST'S HOSPITAL, ABINGDON.

which, no doubt, formed the basis for Chichele's building. The bede-house and the large estates surrounding it are the property of Earl Fitzwilliam.

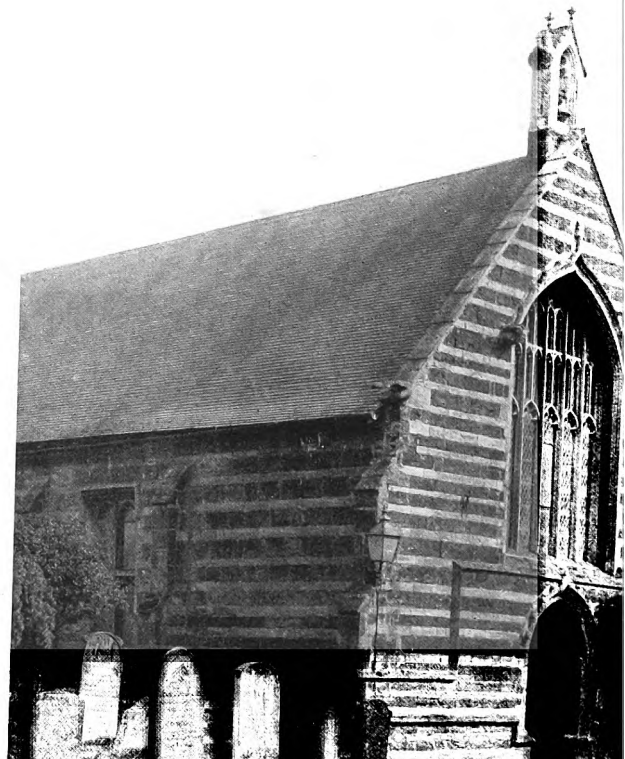
Christ's Hospital at Abingdon is one of three old almshouses that surround the churchyard of St. Helen's Church. It was originally associated with the Guild of the Holy Cross until, after the Reformation, it was re-endowed by Edward VI and Sir John Mason, whose contemporary portraits hang in the panelled hall beneath the lantern. Its most distinctive features are the long range of wooden cloisters, and the tall lantern, with a gilded vane, that rises from the centre of the roof. Within the cloister are a number of old oak benches. Among the treasures preserved in the building is a curious old volume written by Master Francis Little in 1627. It bears the title "A Monument of Christian Manners."

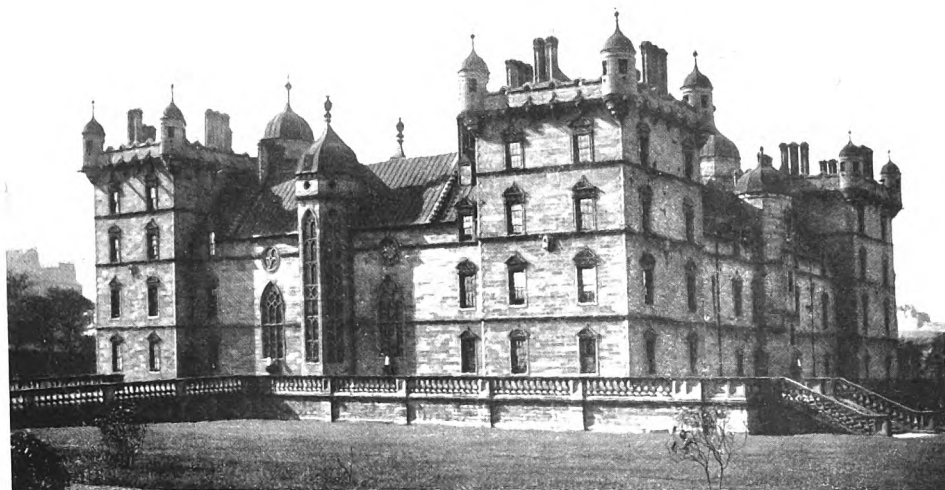
built the well-known Jacobean mansion of K near by. The almshouses are built of stone, two centrally-grouped doorways is a Renaissance the *three battleaxes* of the Hall family, and the *Pauperibus*." One chimney-shaft exhibits the mounted by a coronet, for Hall; the second with a coronet, for Manvers, the earl of that lineal descendant of the founder as well as the traitor of the charity. The situation of the building at the junction of two main roads, enables it to be seen as no part of the structure is hidden from view.

The singularly picturesque almshouses at Chichester (see page 114), were founded and endowed by Margaret, the widow of Sir Edward Hungerford and six aged poor women. A free school was at once attached to the foundation, but this part of the charity has since fallen into disrepute. Both the north and the south fronts of the building on which we read :—

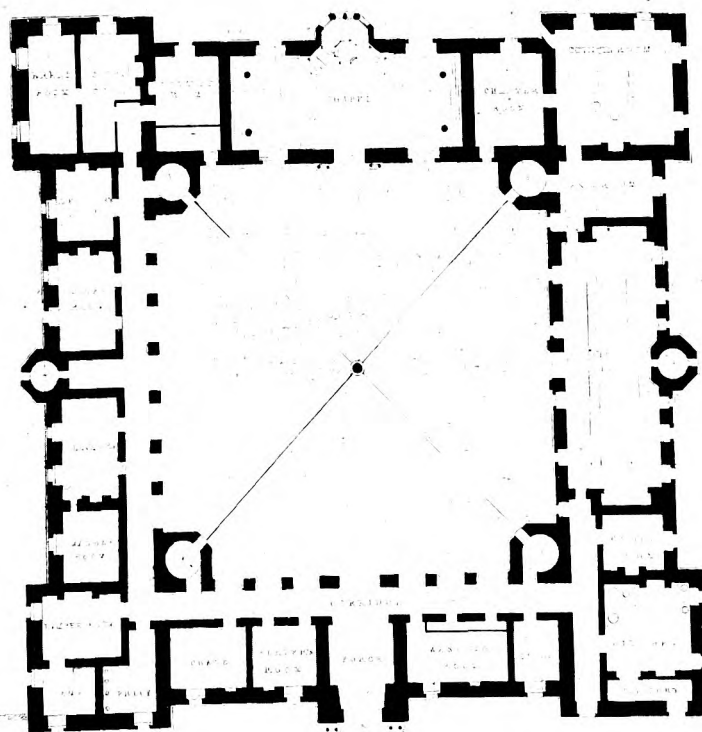
This free School and Almshouse was founded and endowed by Margaret Lady Hungerford, relict of Sir Edward Hungerford, of the Honourable Order of the Bath, daughter and co-heiress of William Halliday, Alderman of London, and Susan daughter of Sir Henry Row, knight, and Alderman of London.

The building was commenced in 1668 and 1672, and except for the insertion of a few nineteenth-century windows, and the addition of one or two modern stacks, the whole of the structure is as original. The attached chapel has retained its old Jacobean screen, and gallery. Through failure of issue the vast estates of the Hungerfords passed, by marriage, to the family of the Hungerfords.





HERIOT'S HOSPITAL, EDINBURGH.



PLAN OF HERIOT'S HOSPITAL, EDINBURGH.

family of the Earl of Radnor, the present governor of the almshouses.

Few of our old towns can show so many almshouses of ancient foundation as Barnstaple. The greater number have been rebuilt or restored many times since they were first erected, but those founded in 1627 by John Penrose, Mayor of Barnstaple, have escaped any serious alteration. They are quadrangular in plan, with a sort of wooden-roofed cloister, the roof supported on stumpy granite columns, attached to one of which is a very ancient almsbox that still receives the charitable contributions of the townsfolk. The entrance is placed in the centre, the covered way terminating on one side with the Council Chamber, and on the other side with the chapel. The buildings comprise twenty dwellings, with accommodation for two inmates in each. In the chapel is a fine portrait of John Penrose, by Jansen.

Very interesting and appropriate are the texts and mottoes found on almshouses, those most commonly met with being

"Fear God and Honour the King," and "God's Providence is my inheritance." On a picturesque almshouse at Tiverton we read:—

John Waldron, merchant, and Richoard his wife  
Builded this house in tyme of their lyfe,  
At such tyme as the walls were fourtyne foote hye  
He departed this world, even the eightynthe of Julye.  
A.D. 1579.

At Dorchester a pleasing little Jacobean almshouse bears the simple inscription of "Napper's Mite," while on another at Bromham, Wiltshire, we read:—

I was hungrie and yee gave mee meate. I was thirstie and yee gave mee drinke. I was naked and yee clothed mee. I was harbarles and yee gave mee lodginge. cum	yee blesed of my father inherit the kingdum prepared for you. mat 25, anno chri 1612 et anno reg iac regis magn brittan 10.
---	---

On the Merchant Adventurers' Almshouses at Bristol, a quadrangular block of buildings opened in 1699, is the following inscription:—

Freed from all storms, the tempest, and the rage  
Of billows, here secure we spend our age;  
Our weather-beaten vessels here repair,  
And, from the generous merchants and their care,  
Find harbour here; no more we put to sea  
Until we launch into Eternity.

But lest our Widows, whom we leave behind,  
Should want relief, they, too, a shelter find;  
Thus all our anxious cares and sorrows cease,  
Whilst our kind guardians turn our toil to ease;  
May they be with an endless Sabbath blest,  
Who have afforded unto us this rest.

The almshouses and hospitals that have been illustrated and briefly described in this and the preceding article (THE ARCHITECTURAL REVIEW, August 1914) have been selected as typical examples of the truly immense number of similar buildings scattered up and down the country, and many of which are still being used for the charitable purposes for which they were erected and endowed. No groups of buildings are, in their way, more charming, and none surely are more impregnated with human associations. They are asylums of peace and rest, and standing monuments to the memory of the devout men and women who founded them.



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## NOTES OF THE MONTH.

### *The Carron Showrooms.*

The Carron Company (in which the business of Messrs. Longden & Co. is now absorbed) have recently opened some splendid showrooms at their new London premises, 50 Berners Street, Oxford Street. Here may be seen a fine selection of chimneypieces and grates of all kinds, from the most elaborate, such as the rich client requires, to the most simple and economical. And if there is one thing more than another that strikes the visitor, it is the general good taste displayed in the many designs. The Victorian types have all been eliminated, and their place taken either by period models or by essentially modern grates in which every part has been studied from the point of view of effectiveness. Among the period examples are some of extreme elegance. Many of them are replicas of well-known examples in museums and country seats, like the Jacobean chimneypieces from the Rochester Museum and Bow Palace, and the Georgian and Adam examples. The grates themselves are an especially fine collection, including replicas of examples like those at Knole and Holyrood. There are also the many old grates of eighteenth-century type, the original models of which are in the possession of The Carron Company. Altogether it is as imposing and comprehensive a collection of chimneypieces and grates as one could wish to see, and when it is stated that there is included also a large display of kitchen ranges, independent hot-water boilers, electric cookers, and baths (a fitted bathroom, with marble walls and floor, being especially noteworthy), it will be realised that these new showrooms are well worth a visit by all who are interested in work that combines good taste with efficiency. The building itself, it may be added, is a typical eighteenth-century town house, adapted to its present purposes under the direction of Mr. John Slater, B.A., F.R.I.B.A.

### *Cheap Cottages.*

At Oxshott, Surrey, Mr. Edgar Dudley has had two cottages erected under a contract with the builder for £300, the architect being Mr. Arnold Mitchell, F.R.I.B.A. It is stated that they comply with the medical officer's views upon cubic contents, with the conditions of the Departmental Committee's report on housing, and with the model rural building by-laws issued by the Local Government Board. The entrance door opens into a lobby giving access to a living room, 16 ft. by 11 ft., and the staircase, which is lighted directly from an upstairs window. Above are three bedrooms. The walls are hollow at the base, the ceilings are plastered, and the floors are boarded. In addition to the living-room, on the ground floor there are a scullery, larder, a place for coal, an earth-closet, and a bicycle house. Externally the walls are whitened, with a tarred plinth.

\* \* \*

### *Wall Radiators.*

The National Radiator Co., Ltd., of 439 and 441 Oxford Street, London, W., have just issued a booklet dealing with their Ideal Wall Radiators. These are particularly neat in appearance, and on that account are suitable for all positions where a bulky radiator would be unsightly. They project only 3 in. from the wall face. These radiators are claimed to be quite as efficient as pipe coils, while effecting a saving of 50 per cent. of space for an equal heating capacity, and they are stated to be 25 per cent. less expensive to erect. Their small size renders them especially suitable for bathrooms, flats, and similar apartments, and they can also be fixed in skylights, for top heat in glass-houses, and in other positions to which ordinary radiators are not adaptable.



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## NOTES OF THE MONTH.

### *Sir John James Burnet.*

The architectural profession received Royal recognition last month by the inclusion of the name of Mr. John J. Burnet, LL.D., R.S.A., F.R.I.B.A., in the Birthday Honours list. The new knight was born in 1859 and studied at the École des Beaux-Arts from 1874 to 1877. His buildings include the Royal Institute of Fine Arts, the offices of the Clyde Navigation Trust, and the Athenæum—at Glasgow; Deanston House, Doune; several churches; the head offices of the Union Bank of Scotland; and, more recently, many important buildings in London, including, besides the British Museum Extension, the new offices of the General, Accident, Fire, and Life Assurance Corporation in Aldwych, and the Kodak Company's premises in Kingsway.

\* \* \*

### *Free Admission to South Kensington Museum.*

The Board of Education have made a new regulation by which the Victoria and Albert Museum is now open free every day.

\* \* \*

### *The School of Architecture at University College.*

The new building (provided by a donor who wishes for the present to remain anonymous) for the School of Architecture established by the University of London was visited by Prince Arthur of Connaught on June 23rd. This benefaction has enabled the University to prepare a scheme for the combination of the architectural schools of University and King's Colleges, which will henceforward carry on their work at

University College. Professor F. M. Simpson, F.R.I.B.A., director of the school, is the architect of the new building, which forms part of important additions to University College now in course of construction. The building faces Gower Street, and is provided with three large studios, a museum, a cast gallery, a library, a lecture theatre, a class-room, and an entrance hall.

\* \* \*

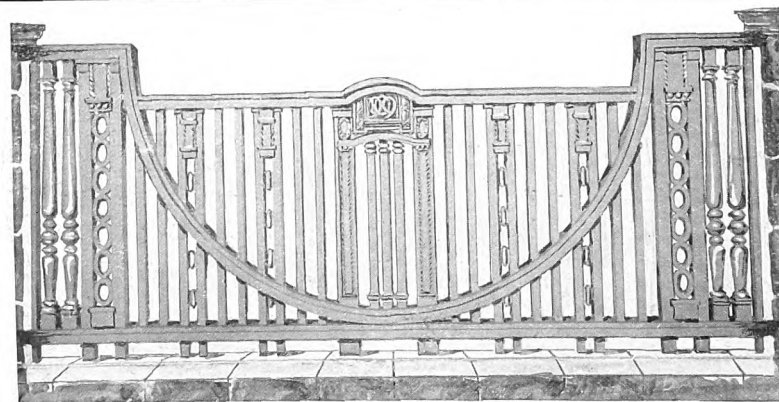
### *The "Dominion Site."*

It is reported by the Improvements Committee of the London County Council that the Dominion Site, Ltd., desires that the option held by it, in consideration of the payment of £3,000 a year, of taking up a lease of the central portion of the crescent site between Aldwych and the Strand for ninety-nine years at a rent of £50,000 a year, or of purchasing the freehold for £1,300,000, shall be continued. The committee is informed that very considerable progress has been made with the scheme.

\* \* \*

### *Regent Street Developments.*

The Westminster City Council are widening Argyll Place, which leads into Regent Street from Great Marlborough Street, and in order to gain the additional width for the thoroughfare some early Georgian houses will shortly be demolished. These houses were originally private residences, and they contain some interesting sculptured marble and carved-wood chimney-pieces, doors, architraves, and several contemporary staircases, all of which are to be sold by auction this month by Messrs. Knight, Frank, & Rutley.



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## MR. BENSON ON CHURCH RESTORATION.

MR. A. C. BENSON, President of Magdalene College, Cambridge, read a most delightful paper on "The Beauty of Age" at the recent meeting of the Society for the Protection of Ancient Buildings, when an appeal was made for funds to put the Society in a better financial position and so enable it to carry on its work to greater advantage. (The committee reported that at the end of the present year there would be a deficit of nearly £100.)

In the course of this paper Mr. Benson lingered on the Cotswold country and the great changes that had been wrought since he first discovered it on a bicycle tour thirty years ago. Sad things might now be said of the Cotswold villages, and the saddest of them all was the condition of the churches. "It is almost impossible to find an unrestored church; and it is also nearly impossible to find a church which has not been restored out of all interest and beauty. It is hardly perhaps fair to say that; for the fine Cotswold stone is fortunately not a stone which moulders or decays. It gets harder from exposure, puts on its rich colour, and the carving is often as sharp and clear as when it was first made. Thus the exteriors have suffered comparatively little; but the interiors have been scraped, cleansed, furbished up, renovated—pews, woodwork, galleries have vanished in favour of neat deal Gothic seats; mean and commonplace reredoses have been inserted; many monuments have been removed, and frightful glass has been inserted. I remember ten years ago in one of the finest of the Cotswold churches falling in with the vicar, an excellent man abounding in energy and ecclesiastical bonhomie, who took me round his church with irrepressible pride. In the tower were piled up the pieces of a grand late seventeenth-century reredos. A broken pediment, columns, great oak panels, gilded urns, the ineffable Name in a glory. I do not suppose it could have been put up for less than a thousand pounds. I asked what it was. 'The old reredos,' he said cheerfully, 'a hideous thing! The moment I set foot in the church, when I was appointed, I said to myself, "Well, *you* have got to go!" Of course the people didn't like it—they said they were fond of it—but I used a little diplomacy, and went to work gradually; and now we have got something a little more in accordance with Christian feeling and Church tradition—and I am just waiting to sell it all to a dealer.'

"I looked at the east end. There was a poor flat alabaster reredos, with three compartments crowded with tasteless figures, and little blobs of bright-coloured crystals inserted, looking like jellies at a garden-party. The connection of such an object with art was easy enough to define, because it had none. The connection of it with Christianity was still more obscure. It was just a specimen of the hybrid taste of vapid designers, sentimental, pietistic. Instead of arousing emotion and interest, it left one drearily wondering out of what tame and smug mood it could have originated; it was a mere combination of forms imperfectly recollected, and of materials wholly misunderstood.

"The worst part of it all is that this sort of restoration has

past generations have rested. I did indeed enter where the hamlet was too poor and the vicar too money; and there was every quality present that desire—a real tradition, not a fatuous reaction, being really represented by an infinite variety of art in one place, best of all, I found a practically dis a noble cruciform pile, too far from the village purposes, with all its old surfaces and weather sta work leaning at many pleasant angles, its flooring uneven, a real and vital growth, from end to end heart-rending to think of all the exquisite beaut been sacrificed in the last fifty years by men o determination, who have every virtue but that of ship. Of course it may be said that the media were ruthless demolishers. They undoubtedly clean new stone building to an old and mouldering are plenty of churches, like Ely and Lincoln, whe have been splendid Norman work was swept away f or Perpendicular constructions. But then the old an idea; they were going forwards; their art was developing with a light-hearted eagerness. What able about modern restoration is that it is all harking back to an arbitrary period of Church a a departure, it is a tame virtuosity, desiring, if reconstruct a vanished atmosphere, without any re of what that atmosphere actually was. . . .

"And then what is still more detestable is neglect of all the later developments, the assu classical forms are essentially Pagan, the horri mindedness which regards the Almighty as being fourteenth-century effects, and helplessly unable affect the taste of seventeenth-century decorators myself that this sort of purism is a real sign of vita because it means a deep-seated absence of hi artistic sympathy. I believe with all my heart in strict form; and my own natural taste is for g simple outlines, large ashlars, and an economical c of decoration upon choir and altar. But I believ immense interest and charm of development and what Ruskin calls Association. I like to see and the best that people could do, whether it is a gau tomb crowded with obelisks and emblems, and figure in veined alabaster, or even a wigged divin marble book, among lachrymose cherubs and ci Those who ordered and those who designed such th them beautiful; and nothing which has ever e affections and devotions of human hearts can ever its charm."

## THE BRITISH MUSEUM EXTEN

MR. ADRIAN BERRINGTON, writing in reference cism of the new north façade to the British Mu appeared in THE ARCHITECTURAL REVIEW for Ju "In your criticism you find, justly, that this fro a back, and might more logically have been treat

## NOTES OF THE MONTH.

### *British School at Rome Awards.*

The Royal Commissioners for the Exhibition of 1851 have awarded the Rome Scholarship in Architecture, 1914, to Mr. Philip Dalton Hepworth, and the Royal Institute of British Architects have awarded the Jarvis Studentship to Mr. Ernest Cormier. (The Rome Scholarship is of the value of £200 per annum, and is tenable for three years at the British School at Rome. It is open to students of British nationality under thirty years of age. The Jarvis Studentship, which is awarded on the result of the final competition for the Rome Scholarship, is offered to the Student or Associate of the Institute who is placed next in order of merit to the winner of the Rome Scholarship. The Studentship is of the annual value of £200, tenable at the British School at Rome for two years.) The Rome Scholarship in Decorative Painting has been awarded to Mr. John Miles Bourne Benson, aged twenty-five, who studied at Dulwich College and the Slade School. This scholarship is also of the value of £200 per annum, tenable at the British School at Rome for three years. The subject selected was "The Judgment of Paris," to be executed in oil or tempera on a 7 ft. by 5 ft. panel.

\* \* \*

### *The Last of the Old Strand.*

In "The Architects' and Builders' Journal" for July 15th an interesting photograph of the oldest buildings in the Strand was published. These are the two houses numbered 414 and 415, which are about to be demolished to make way for new offices for the New Zealand Government, of which Messrs. Crickmay and Sons are the architects. They stand next to the Adelphi Theatre and immediately opposite the now vacant site of the Tivoli Music Hall. The exact date of their erection is uncertain, but there can be no doubt that they belong to the latter part of the seventeenth century. The

houses are constructed mainly of wood and plaster, and they are thickly covered with paint; the cornice, indeed, is clogged with it; but even now the vigour of the detail is plainly apparent. The consoles under the cornice are excellent examples of Stuart craftsmanship, and it is to be hoped that these at least may be saved.

\* \*

### *Georgian Relics.*

At Messrs. Knight, Frank & Rutley's sale of early Georgian fittings in the old residences in Argyll Place last month, by order of the Westminster City Council, the carved panelling to walls on the first floor of No. 6 realised 54 guineas; a massive chimneypiece of white marble inlaid with Irish green, 41 guineas; a similar lot, 40 guineas; a carved wood mantelpiece with marble slips and iron grate in No. 7, Argyll Place, £50; three six-panelled doors with carved mouldings and Georgian door heads, £53; a white marble mantelpiece with carved frieze and caryatid jambs, £168; a white marble mantelpiece with carved frieze inlaid with green marble with open grate, 70 guineas; five six-panelled doors with carved egg-and-tongue mouldings and architraves and three overdoors, 43 guineas; five panelled shutter linings with carved mouldings and architraves, £27.

\* \* \*

### *Some Interesting Georgian Details.*

From some fine old Georgian houses in Argyll Place, London, Messrs. Pratt & Sons, of Brompton Road, S.W., have secured many excellent examples of marble and wood mantelpieces, an interesting specimen of the early Georgian period, in white statuary marble, being shown in Messrs. Pratt's advertisement in this issue. Messrs. Pratt & Sons have also secured choice examples of carved wood mantelpieces, and the panelling from the rooms, which is of the same period. These are now on view at the showrooms, and inspection is cordially invited.

## FERRO-STONE GLAZING.



LANTERN LIGHTS, MESSRS. EDWARDS' FACTORY, NORWICH (INTERIOR). CONSTRUCTED WITHOUT PRINCIPALS.

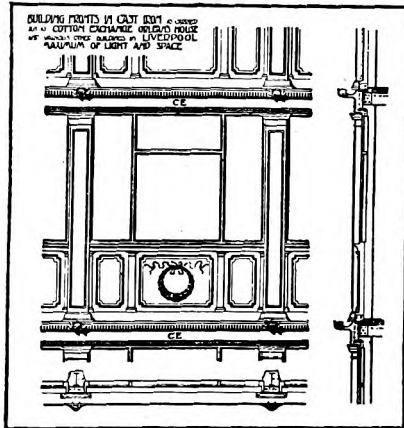
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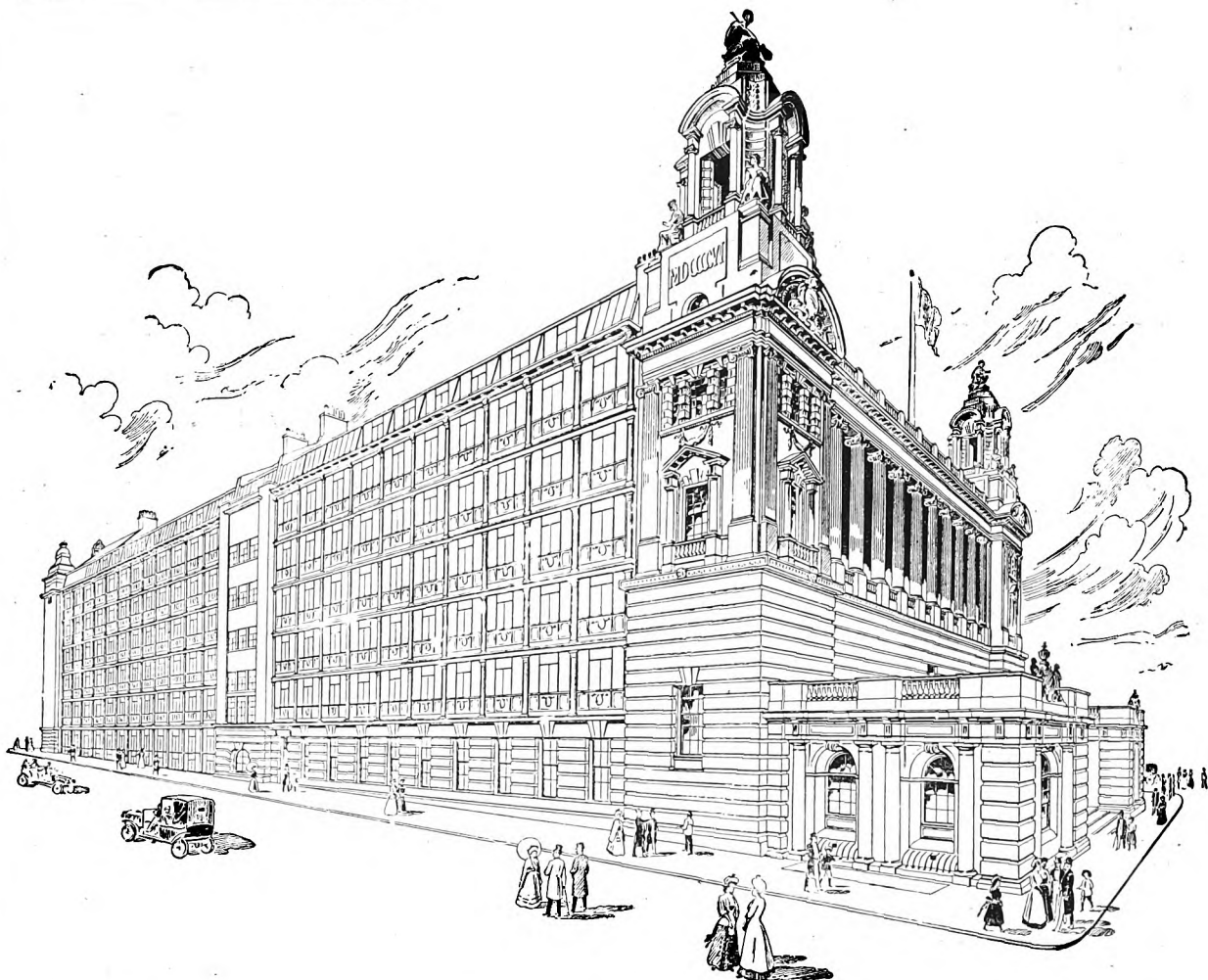
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## NOTES OF THE MONTH.

### *"Who's Who in Architecture."*

This most useful and interesting volume is now ready, and can be obtained, price 10s. 6d., from the Publisher, Technical Journals, Ltd., Caxton House, Westminster. It is a mine of information, giving not only short biographies of all the leading men in the profession, but also a full list of practising architects throughout the United Kingdom, with their office and private addresses. In addition, particulars of the architectural and kindred societies are given, as well as the fullest information respecting all the schools of architecture in this country. Thus it will be realised that "Who's Who in Architecture" is a volume which everyone interested in the practice of architecture should have on his shelf. It is admirably produced, the type being clearly printed, and the binding well finished in soft green leather with gilt lettering.

\* \* \*

### *M. Pascal and the Royal Gold Medal.*

The Royal Gold Medal was presented last month to M. Pascal, who, however, was unable to be present in person at the Institute to receive it. On his behalf a reply was read by M. Charles Roux. After expressing his felicitations at the honour conferred upon him, and observing that his sole claim was to be found in a life of hard endeavour to further the interests of their beloved art, the distinguished French architect went on to recall his first visit to London in 1875. Since then he had passed several vacations in England, and had become acquainted with many of the architects of the past whose names were now famous—such as Ashpitel, Owen Jones, Digby Wyatt, Alfred Stevens, Donaldson, Cockerell, and Penrose. Later, on a visit to Scotland, he made the acquaintance of George Aitchison, Alfred Waterhouse, Sir Arthur Blomfield, and Pugin, and afterwards of Norman Shaw. Commenting on

the practice of architecture, M. Pascal said it was necessary, at all risks, that the profession should continue to be free, leaving to the future the care of distinguishing between the good grain and the bad. English architects manifested by the award of their Medal to a stranger the liberal-mindedness which marked them in every respect. And in asking His Majesty to approve their award, they gave to it such a value as made it almost impossible for him to imagine that he should be the recipient.

\* \* \*

### *Building Requisites.*

The well-known firm, Messrs. Young and Marten, Ltd., of Caledonian Works, Stratford, E., have just issued a new catalogue dealing with builders' requisites. It is a large volume of more than five hundred pages, embracing every part of the equipment of a building which could possibly be conceived—grates, baths, taps, door furniture, drain pipes, &c., &c.—and as such is a most useful book of reference. A second volume, dealing with gas and electric lighting, is to be issued shortly.

\* \* \*

### *The New Offices for the Metropolitan Water Board.*

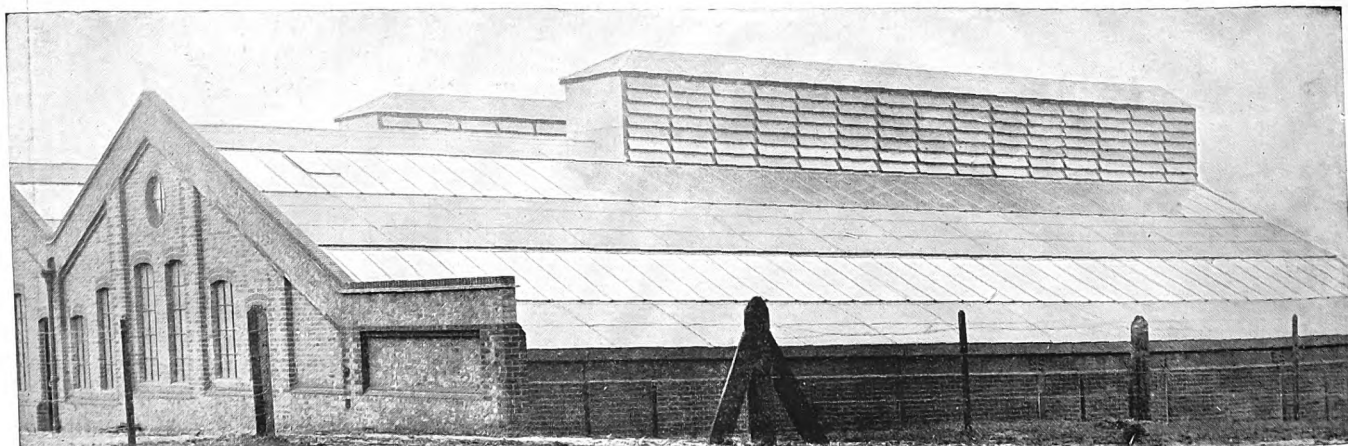
It is announced that the expenditure of £100,000 upon the proposed new central offices for the Metropolitan Water Board, to be erected on a site in Rosebery Avenue, has been officially sanctioned, and that Mr. H. Austen Hall, F.R.I.B.A., has been appointed architect to carry out the work.

\* \* \*

### *Appointment of County Surveyor and Architect, Durham.*

For the post of County Architect and Surveyor for Durham there were forty-four applications. Mr. A. E. Brooks, County Surveyor of Cornwall, was appointed, at a salary commencing at £800, and rising to £1,000.

## ASBESTONE FOR ROOFING.



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## THE SCOTT MEMORIAL.

THE monument which is to be erected in memory of Captain Scott's Antarctic Expedition promises to be a most interesting piece of work. A competition for models was held among six sculptors—Mr. Stirling Lee, Mr. A. G. Walker, Mr. S. Babb, Mr. Albert Hodge, Mr. Derwent Wood, A.R.A., and Mr. Hartwell; the award of the assessor, Sir Thomas Brock, being made in favour of Mr. Albert Hodge. It is a canon of Mr. Hodge's faith that the representation of an abstract ideal by means of ordinary conventional figures is impossible. His memorial, therefore, is largely symbolical in conception, particularly with regard to the important group which crowns and gives chief emphasis to the work.

The memorial, which is square on plan, is built up in a logical progression of stages. At the base four panels, one on each side in semi-relief, illustrate the events of the last tragic journey. These panels, which are the nearest approach to realism that the memorial displays, are taken from the cross which was erected by Scott's companions on Observation Hill. At the base of the pedestal on the front and sides are circular medallions, in which profile portraits of Scott and his companions will be inserted. A continuous band runs around the memorial, and on this is given Scott's last stirring message: "Had I lived I should have had a tale to tell of the hardihood, endurance, and courage of my companions which would have thrilled the heart of every Englishman." The crowning group is a fine imaginative composition, and gives the keynote to the whole memorial. It represents Courage, sustained by patriotism, spurning Fear, Despair, and Death, and being crowned by a winged figure of Immortality.

The architectural detail, unlike that of the majority of sculptors' memorials, is excellent; indeed, the whole composition has a distinct architectural character. This quality is due to the fact that Mr. Hodge was trained as an architect before turning to sculpture. He spent eight years in the office of Mr. William Leiper, R.S.A., and studied also at the Glasgow School of Art, securing the Gold Medal in the National Competition, the Silver Medal in Sculpture, and four bronze medals in architecture.

Mr. Hodge was anxious that his memorial should be placed on a site in the Embankment Gardens, axial with Cleopatra's Needle; and no doubt this would have made a splendid setting, apart from its central and easily accessible position. The site, however, could not be secured, and the monument will now be erected at Greenwich Hospital, midway between Queen Anne's and King Charles's buildings.

## THE LATE MR. CHARLES F. MEWÈS.

WITH deep regret architects will have learned of the death of Mr. Charles F. Mewès last month. Mr. Mewès, who was diplômé par le Gouvernement Français, Arbitre près le Tribunal de Commerce, S.C., Chevalier de la Légion d'Honneur, was senior partner in the firm of Mewès and Davis, archi-

notable work—for the Cunard Steamship Company of s.s. "Amerika" for the Hamburg-America Line; and boxing hall for the National Sporting Club, Ltd., Club, Piccadilly (extension); Cunard Steamship offices, Cockspur Street, London, and consulting architect of the company's huge new building at the Pierhead, Carlton Hotel, remodelling and decorating interior; Hotel, internal alterations and decorations; external fittings and decorations at several West End mansion and country houses. He executed the following works: office in Paris: The Ritz Hotel, Paris; Palais de l'Exposition Internationale, Paris, 1900; Château de la Roche-Beaucourt, Crêteil, Paris (in course of erection); house for M. Jules Ferry; house for M. Lucien Guitry; extension of Grand Magasins du Louvre; block of flats in the Rue des Élysées. In Spain, in conjunction with Mr. Lande, responsible for the Ritz Hotel, Madrid, and several other buildings on the Esplanade, San Sebastian; and from his office in partnership with M. Bischoff, the Esplanade Hotel, Hamburg, and several houses; and also the fittings and decorations of several vessels belonging to the Hamburg-Amerika Line, including the "Imperator."

Born at Strasburg on January 30th, 1858, he entered the École des Beaux-Arts and became a pupil in 1878. In 1885 he was the second *logist* chosen for the Prix de Rome, and in the following year received his diploma. In 1892 he was elected a member of the Académie des Architectes Français, and two years later was awarded the *grande médaille* of this society for domestic architecture. He designed for the Continent many banks, châteaux, and residences, but in this country he was best known through his association in the design of the Ritz Hotel, the Royal Albert Club, and the offices of the *Morning Post*.

## THE GOVERNMENT HOUSING SCHEME.

A VERY discerning criticism of the Government Housing Scheme, whereby £4,000,000 will be spent during the next twelve months on the erection of houses for the working classes in urban and rural districts was published in *The Architect and Builders' Journal* for August 19th. It is pointed out that as far as the scheme is an emergency measure it will be a considerable amount of unemployment which is likely to arise in war time, and on that account alone has to be received. There are, however, some aspects of the scheme in regard to which architects especially feel some doubt. The chief of these is, that the money may be handed over to the authorities, all and sundry, and that houses will be built of a type far from satisfactory, and, what is of even greater importance, that the work must be put in hand without delay, and there can be no time for holding inquiries and formulating schemes in the proper way. At the same time, two paramount considerations should be kept in view from the commencement are:

(1) That there should be some sort of town planning

## NOTES OF THE MONTH.

instance, that on the outskirts of a town a new area might be developed in this way, the whole affair being hurriedly carried out, and later it might be found that essential new roadways required for the town were blocked by the very houses thus thoughtlessly built, with the result that either there would be a serious aggravation of the town-planning problem, or the houses might have to be demolished in order to carry out an imperative requirement affecting means of communication.

In regard to the second consideration, the type of house to be built, the most that can be hoped for in the circumstances is that the least objectionable rather than the best possible may be carried out. *The Architects' and Builders' Journal* is of opinion that, in the circumstances, the best method to adopt would be for the Office of Works and the Board of Agriculture to draw up some sheets of model schemes and standard types of houses, which might be sent to local authorities as a guide. It is quite realised that a suggestion for standardisation is one which is open to much criticism, but on the other hand if the Government Departments concerned were to prepare a number of different standard types suited to different parts of the country this would prove a far less evil than the miscellaneous work which, in the absence of any such official direction, would be done by surveyors and other persons without architectural qualifications.

### *A Second Atelier.*

The Beaux-Arts Committee, taking into consideration the fact that the First Atelier now has its full complement of students, and feeling that the success of the First Atelier will be greatly enhanced and the objects of the committee still further promoted by the affording of opportunities for emulation and competition on similar lines, have decided to take imme-

diately steps for the opening of a Second Atelier in London. The committee are in negotiation for premises, and hope shortly to make some more definite announcement regarding the details of the scheme.

\* \* \*

### *The Grand Prix de Rome.*

This year's Premier Grand Prix de Rome (Académie des Beaux-Arts) has been won by M. Albert Ferran, a pupil of M. Laloux. The Atelier Laloux is still one of the biggest and most successful in Paris, having secured the Premier Grand Prix no fewer than eight times during a period of twenty-four years. The second Grand Prix has been won by M. Albert Bray, a pupil of M. Pascal. The subject for this year's competition was an École Militaire.

\* \* \*

### *Building Regulations for Elementary Schools.*

New building regulations for public elementary schools, to take effect as from September 1st, have been issued by the Board of Education. They are published by Wyman and Sons, Ltd., 29 Bream's Buildings, Fetter Lane, E.C., price 2½d.

\* \* \*

### *A New Manner of Foundation-stone Laying.*

The recent visit of the King and Queen to Hull was the occasion for an innovation in building ceremonies, His Majesty, while in the City Hall, having manipulated a gold lever that effected the laying of the foundation-stone of the new sanatorium four miles away. The release of the lever completed an electrical circuit which caused the fusing of the support that held the stone, weighing half a ton, which then dropped into position. In similar manner Her Majesty laid the foundation-stone of the new Girls' Secondary School.

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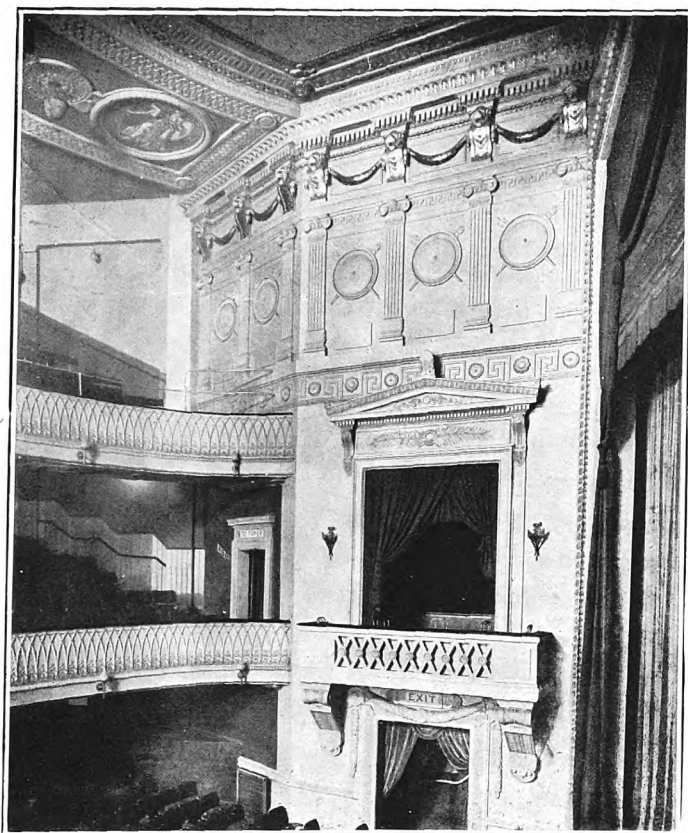
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Bootle Town Hall.	Tivoli Theatre, Liverpool.
St. Helens Town Hall.	Repertory Theatre, Liverpool.
Crewe Town Hall.	New Tivoli Theatre, New Brighton.
South Shields Town Hall.	Lyric Theatre, Liverpool.
Stoke-on-Trent Town Hall.	Hippodrome, Liverpool.
Longton Town Hall.	Hippodrome, Portsmouth.
Blackburn Town Hall.	New Theatre, Redditch.
Blackburn Sessions Courts.	Hippodrome, Newcastle-on-Tyne.
London Opera House.	&c., &c., &c.
New Princes Theatre, London.	

# Fibrocement

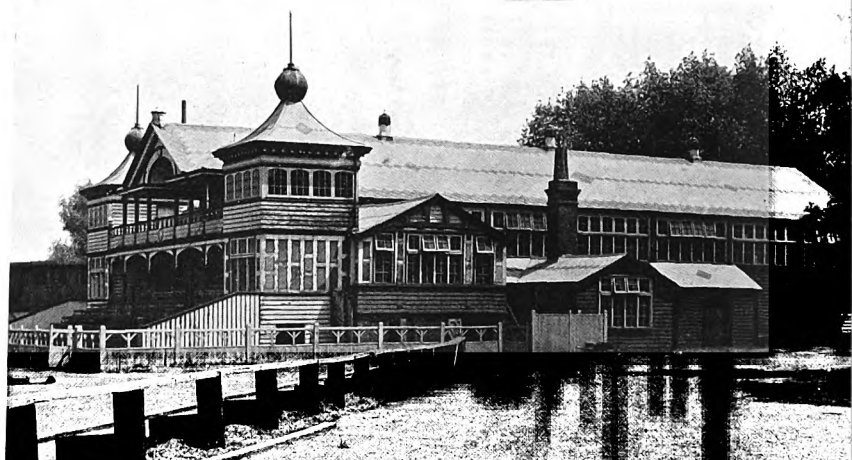
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## NOTES OF THE MONTH.

### *Architects and the National Relief Fund.*

On page xxv of this issue will be found a coupon for donations to the Prince of Wales's National Relief Fund. A special request is being made to architects to subscribe through the Royal Institute of British Architects as a collective donation from the profession. A War Committee of the Institute has opened a subscription list, and it is hoped that, headed by a donation from the R.I.B.A. itself, a large sum may be secured. The special fund of the Institute answers the dual purpose of getting together a substantial amount which may be forwarded as a donation from the whole body of architects, and of encouraging small contributions from members of the profession who might not care to send their donations as separate contributions to the general fund. Donations should be addressed to The Architects' War Committee, Royal Institute of British Architects, 9 Conduit Street, London, W.

\* \* \*

### *"Burmantofts Marmo."*

Referring to the illustration of the entrance to the Union Bank, Toronto, included in the article on "Architectural Bronze and Iron Work in Canada," which appeared in the August issue of THE ARCHITECTURAL REVIEW, The Leeds Fireclay Company, Ltd., write pointing out that the interesting terra-cotta work surrounding the doorway is of British manufacture, the whole façade of the building being carried out in "Burmantofts Marmo."

\* \* \*

### *An Old London Inn.*

When the L.C.C. proposal for extending the tramway service from Aldgate along Mansell Street and round Trinity Square was rejected by the House of Lords recently, one

interesting result was that by this decision one of London's oldest inns, dating from Henry VIII—to wit, "The Crooked Billet" (or Reilly's)—was saved from destruction. There is a tradition that Oliver Cromwell once lived at "The Crooked Billet."

\* \* \*

### *Vacuum Cleaning Plant.*

The advantages of installing a vacuum cleaning plant as part of the permanent equipment of all public buildings have long been manifest. A very noteworthy recent instance is afforded by the Regent Palace Hotel, now being erected at the back of Regent Street Quadrant for Messrs. J. Lyons & Co. Throughout this huge building the hydraulic vacuum cleaning system of The Waygood Vacuum Cleaner Co., is being installed, this system having been selected after the merits of many others had been investigated. It may be added that in London alone already a hundred Waygood permanent hydraulic vacuum cleaning plants have been installed.

\* \* \*

### *London Guildhall Improvements.*

The Court of Common Council have decided to proceed at once with Section "A" of the Guildhall Improvement scheme, and, on its completion, with Section "B." Section "A" is to cost £68,000, and Section "B" £32,000. There is a third section, "C," forming part of the scheme, which is estimated to cost £30,000, and this is already in hand. Section "A" deals with the block of buildings to the east of the porch. The existing buildings will be demolished and a new block erected. It will provide new law courts, six new art galleries, and improved offices. Section "B," relating to the west side, will provide new courts and offices. Section "C" is concerned with the committee-room accommodation.



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## SGRAFFITO DECORATION.

IN sgraffito, as in every form of decorative work, success depends upon a thorough knowledge of the materials employed; hence it is interesting to follow the detailed account of the technical process which is given in *The American Architect* for September 9th. The following are some extracts:—

"Briefly, architectural sgraffito is the result of scratching or scoring the surface of fresh plaster so as to reveal a surface of different colour underneath, thus producing decorative effect. If the work is to be done *in situ* the wall or surface should be thoroughly cleaned of any plaster or other foreign matter, the joints raked out so as to form a good key, and the surface swept with a stiff broom. Just before applying the coarse plaster coat the surface should be saturated with water. The first coat of plaster should be sufficiently thick to promote an even suction over the entire surface and to prevent dampness coming from inside the wall. A thickness of from  $\frac{3}{8}$  in. to  $\frac{1}{2}$  in. will generally be found sufficient. The composition of the plaster used in sgraffito varies according to the experience of the artisan. To give definite proportions would be misleading, for the texture of the sand, the condition of the lime, and the quality of the cement will never be exactly the same in any two cases, and their combination should always be the result of careful experiment. In much modern work the coarse plaster coat consists of 2 to 3 parts of sharp clean sand to 1 of Portland cement, and a 'little' lime to retard the setting. After the coat is applied and floated to an even surface it should be well scored to give a key, and the surface kept wet until the colour coat is applied.

"If the colour coat is to be black, charcoal made of burned saw or paper may be used with satisfactory results. Practically any colour may be secured by the use of marble dust or specially prepared distemper colours, such as golden ochre, key red, indian red, and lime blue. Charcoal black may be added to these colours to give depth. Brick dust is said to be a satisfactory pigment, as it is too absorbent and the colour eventually fades. If properly prepared, the colour coat, which is applied with a trowel, may be as thin as  $\frac{1}{8}$  in.

"The top coat is usually very light in colour, and may be the natural grey of its component silver sand, cement, and lime, or tinted in harmony with the underlying coat. As the top should be merely a 'skim,' it may advantageously be applied with a large brush, but care must be taken to secure the proper consistency. As all the scratching must be done in this upper coat before it sets, its composition in each case should be a matter of experiment.

"When a combination of cement and ordinary lime is used it may set in three or four hours to such an extent that further work is impossible, or at least difficult and precarious, so in such a case the panels must be small, or the artisan must be very rapid in his work.

"A full-size cartoon of the design is drawn on heavy paper, and the lines pricked through (into a soft surface) with a needle or tracing wheel. The reverse side should then be papered so that the perforations may remain open when the

quickly find his own choice. Some use nothing but a scraper; some prefer a knife blade for cutting a clear outline. Under-cutting should be scrupulously avoided as the process would tend to loosen the top coat, and an incision might offer cracks for moisture, which, in fresh work, would be disastrous. Rather, the upper surface should be scratched lower, so that the outline may be emphasised by the play of direct and reflected lights. When it appears as more than a mere scratch the colour coat should be scraped to remove the particles of the top coat.

"When this colour coat contains a blue it is much harder and more quickly than when only reds and yellows are used, and as it dries a white efflorescence develops. This salty appearance may be removed by rubbing with a stiff dry brush, and a little rubbing of the surface with a damp rag will restore the original colour."

## AN APPEAL TO ARCHITECTS.

THE Royal Institute of British Architects, feeling it their duty in this national emergency to arrange for a collective action by the architectural profession, and finding it found to be desirable, have, with the co-operation of other architectural bodies, formed an Architects' War Relief Committee which is broadly representative of the profession in the United Kingdom. It is felt that the contribution by the whole body of architects to the Welsh Wales's Relief Fund will not only secure a larger contribution, but enable all to help, however small a sum they may be able to subscribe, but that the donation given in this way will encourage others to a like effort. The committee has been formed to receive contributions to this fund. While, however, it is most important that the national fund should be supported, the committee cannot be blind to the fact that there may be a great deal of temporary distress among architects, and funds at the disposal of the Architects' Benevolent Society are quite inadequate to cope with such an emergency. The Committee, therefore, hope that all architects who are in a position to do so will give the most generous support to this special fund intended mainly for the assistance of architects and for other matters arising from the war which affect our profession. Donations should be sent to the Secretary, The Architects' War Committee, 9 Corporation Street, Regent Street, London, W.

## ACADEMY SCULPTURE.

SCULPTURE at the Royal Academy never has been so well displaying itself to advantage: it is huddled together in the central hall and in the adjoining room, and so the public are accustomed to regard it as an incidental section of the exhibition which can be left for a quick survey at the end of the day. Yet the sculptors have been stirred with new life in the last few years, and there are several men of ability among them who can be counted upon for work of high quality.



## NOTES OF THE MONTH.

### *The late Mr. Robert Adams.*

Architects will learn with regret of the death of Mr. Robert Adams, of 3 & 5, Emerald Street, W.C., who died on September 11th, aged 75; for, by his many inventions for building accessories, he was well known to the profession, and was esteemed by all who were brought into contact with him. Born at Fareham in 1840, he came to London as a young man, and in 1870 founded the business whose productions have since become familiar to successive generations of architects. He was the first to apply the hydraulic or oil-checking principle to floor door-springs, and his invention of the screwed rod and regulator system of gearing provided a method for operating sashes for ventilation which has been generally adopted. There are, indeed, few public buildings erected to-day which do not owe something of their equipment to the ideas of Mr. Adams's versatile brain, which for forty-four years was devoted to the service of the architectural profession. The business will be continued under the style of "Robert Adams" by Mr. Sidney J. Adams, Mr. Harvey R. Adams, and Mr. Henry E. Adams, who have been associated with its direction for many years past.

\* \* \*

### *A Book of Chimneypieces.*

No feature of interior decoration is so much a centre of attraction as the chimneypiece; hence there is always an interest in turning to fine examples or to illustrations of them. "The Fireplace Book," which has been produced by Messrs. Waring and Gillow, Ltd., of Manchester, is the latest publication on the subject, offering an extensive series of chimneypieces, together with examples of interiors, grates, etc. The chimneypieces include some noteworthy examples based on fine models of the Louis XVI period, while among the grates are many

which claim attention by reason of their good proportion and appropriate enrichment. Copies of the book can be obtained by architects on application.

\* \* \*

### *A Garden City for Derby.*

It is announced that a number of professional and business men have formed a syndicate for the purpose of developing land in or near Derby on garden city and co-partnership lines. The syndicate is not a money-making concern, as the dividend is to be limited to 5 per cent. It hopes to provide a good class of dwelling for working people at rents ranging from 5s. to 8s. 6d. per week. A site of ten acres is proposed to be laid out immediately, and a further similar area will shortly be acquired.

\* \* \*

### *Rubber Flooring for Hospitals.*

A very unusual, but none the less acceptable, gift has been made to the Royal Infirmary at Edinburgh by the Rubber Growers' Association. It takes the form of an extensive area of rubber flooring for the infirmary, covering the entrance halls and the whole of the main right and left wing corridors, each extending 215 ft. The flooring has been manufactured by The North British Rubber Company, of Edinburgh, to the design of Mr. Frank Ed. B. Blanc, architect, of Edinburgh. A similar gift has been made by the Rubber Growers' Association to Guy's Hospital and to the London Children's Hospital. For hospital purposes rubber flooring has proved itself to be admirable, being perfectly sanitary and very quiet. It is not cheap—the cost varying with the thickness and quality of the rubber—but its use is warranted by the extraordinarily long life it possesses.

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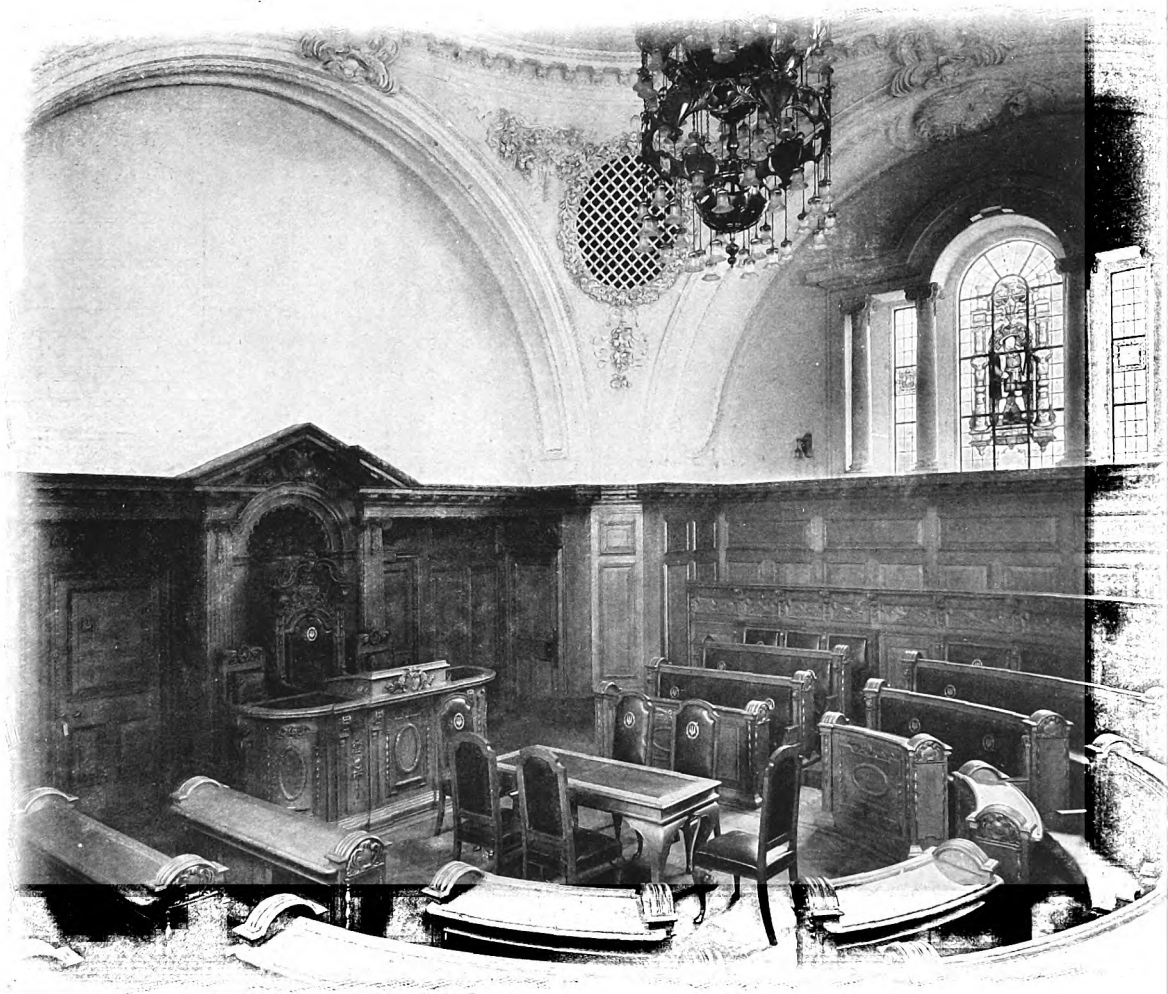
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## NOTES OF THE MONTH.

### *Conversion of Buildings into Temporary Hospitals.*

In connection with the adaptation of buildings to the purposes of temporary hospitals, the following extract from Training Manual No. 3 of The British Red Cross Society is of interest: "In estimating how many beds can be placed in a given apartment, it must be remembered that the height of a building does not compensate for insufficient floor space; in other words, although the height of a barn or schoolroom be 30 ft. from floor to ceiling, that does not compensate for deficiency in other directions. The reason of this is, that the products of respiration are not readily diffused throughout the air of an apartment, but tend to accumulate in the lower strata; consequently excessive height, in fact anything over 14 ft., is inefficacious in securing purity of air in the apartment, although the total cubic space allotted to each individual may, by multiplying the length by the breadth by the height of the room, seem to be theoretically correct. Thus it is not the same thing to allow a man 50 square feet of floor space in a room 20 ft. high as to provide 100 square feet in a room 10 ft. high, although the cubic space would be the same. In other words, the amount of floor space to each individual bed is the important item."

\* \* \*

### *A New American Professor of Architecture.*

Mr. Ralph Adams Cram has been appointed senior Professor of Architecture at the Massachusetts Institute of Technology. Mr. Cram is the principal member of the firm of Cram and Ferguson (formerly Cram, Goodhue, and Ferguson), well known for their school and ecclesiastical architecture, their works including the Graduate College at Princeton, the Military College at West Point, Halifax Cathedral, Detroit Cathedral, the Pro-Cathedral, Havana,

the Cathedral Church at Toronto, and many other notable buildings. Mr. Cram has acted personally as consulting architect to the Cathedral of St. John the Divine, New York, for a period of two years. His literary work includes: "Black Spirits and White" (1901), "Church Building" (1901), "The Ruined Abbeys of Great Britain" (1906), "The Gothic Quest" (1907), "Excalibur," and "The Ministry of Art."

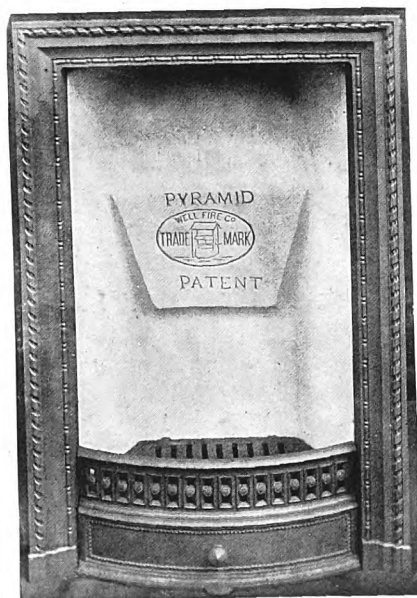
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### *Osram Lamps.*

On September 17th The General Electric Company invited the Press to make a detailed inspection of the Osram Lamp Works at Brook Green, Hammersmith, and to see for themselves that there is no truth in the statement, maliciously circulated, that the Osram Lamp is a German product. While the fact is not concealed that the original patent for the manufacture of the lamp is a German patent, The General Electric Company hold the British rights in it, and their extensive works afford complete evidence that the Osram lamp is entirely made at Brook Green, with the exception of the bulb, which is blown at the old English glassworks at Lemington-on-Tyne, and the cap, which has hitherto been made in Holland, but is now to be made at Hammersmith. The works are directed by a British company, with British capital, and employ British labour throughout, there being altogether about 1,200 girls employed. The process of manufacture is of great interest, from the formation of the tungsten bar from which the filament is drawn, to the final testing and marking. The works are admirably equipped in every particular, nothing being more noteworthy than the care which is given to ensure that the employees may carry on their work with the greatest efficiency, convenience, and comfort, the final product being, as might be expected from such arrangements, a lamp of the highest quality.

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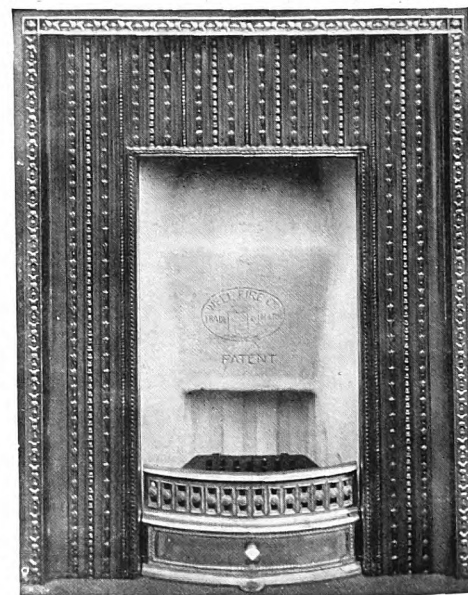


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## ARTISTS' WAR FUND.

WE have received the following from the Artists' War Fund, the Honorary Committee of which is composed of Mr. Frank Brangwyn, A.R.A., R.E., Sir Thomas Brock, K.C.B., R.A., Mr. D. Y. Cameron, A.R.A., Mr. G. Clausen, R.A., Mr. F. Cadogan Cowper, A.R.A., Commendatore Walter Crane, R.W.S., Sir G. J. Frampton, R.A., Mr. John Lavery, A.R.A., Sir J. D. Linton, P.R.I., Mr. Bertram Mackennall, A.R.A., Mr. Alfred Parsons, R.A., P.R.W.S., Mr. J. J. Shannon, R.A., Sir Frank Short, R.A., P.R.E., Mr. Charles Sims, A.R.A., Mr. H. Hughes Stanton, A.R.A., Mr. P. Wilson Steer, Mr. W. Strang, A.R.A., and Mr. Frank Walton, P.R.O.I.: "The artists of England—painters, sculptors, and engravers—are eager to do everything in their power at this time of crisis to help their country's cause. Many have enlisted in the army, and many have already made contributions to relief funds. There is, however, another way in which all may help; and that is by the free gift of their *work* in aid of the Prince of Wales's National Relief Fund. To this end a large number of leading artists throughout the country have placed at our disposal signed and framed examples of their work, in all cases thoroughly representative. Among those who have contributed are 26 members of the Royal Academy; 8 of the Royal Scottish Academy; 32 of the Royal Institute of Painters in Water-Colours; 45 of the Royal Institute of Oil Painters; 32 of the Royal Water-Colour Society; 46 of the Royal Society of British Artists; 56 of the Royal Society of Painter Etchers; 13 of the International Society; 13 of the New English Art Club; together with members of the Senefelder Club, the Society of Painter-Gravers in Colours, etc. A full list of the contributing artists and their works will be sent on application. We are authorised to offer to the public the 600 works which artists have presented for this worthy purpose. The first 400 subscribers of five guineas will each receive a painting in oil or water-colour, or a piece of sculpture; and the first 200 subscribers of two guineas will each obtain a drawing or a print. In this latter class are signed proofs of etchings, mezzotints, lithographs, etc., by well-known artists. Only 600 subscription tickets will be issued; and subscribers' cheques beyond that number will be returned. The works will be drawn for by lot; and this part of the scheme will be managed by an Art Union which has the full sanction of the Board of Trade. The entire sum thus subscribed, amounting to £2,520, will be handed over to the Prince of Wales's Fund, without any deduction for expenses. This has been made possible by the generosity of Mr. Sigismund Goetze, who is defraying the entire cost of printing, postage, stationery, etc., and the collection and distribution of pictures. In regard to the latter item it is only fair to say that Messrs. Dicksee (of 7 Duke Street, St. James's) had previously undertaken to carry out this part of the work below cost price. We appeal, therefore, with confidence to the public for their generous help and support. Many of those who read this letter will have already subscribed to the Prince of Wales's Fund; but we would point out that a new subscription through our Artists' Fund will not only mean a further benefit for the national

cheques, to the Hon. Secretary of the fund, Mr. A.R.E., c/o The London County and West  
1 Brompton Square, S.W. Cheques should be  
to 'Artists' War Fund' and crossed 'London  
Westminster Bank.'"

## SCHEME TO RELIEVE DISTRESS ARCHITECTS.

IN conjunction with the Architects' Benevolent representatives of the Architects' and Survey Society, the Benevolent Sub-Committee of the A Committee are considering a scheme for joint relief of distress among architects which may be a consequence of the war. A scheme for finding employment adopted in principle by the Sub-Committee. This may be described shortly as a proposed inauguration of a survey of all the larger cities. The surveys are to cover a wide ground: Archæological, social and recreative, domestic, hygienics, commercial, traffic, valuation. The survey will provide complete data upon which to base town-planning. An additional scheme is also being prepared which will include the original proposals made by the Society of Architects for the measurement of buildings of historical and architectural interest, etc. The Selection Committee, in co-operation with the Societies of the Royal Institute of British Architects, are preparing lists of architects in all parts of the country to undertake works which, so far as can be foreseen, may be required by the Government. A circular letter has been sent to the Allied Societies asking them to draw up plans for dealing with distress, etc., in their particular districts. Up to the present time the Committee have no information of exceptional distress among architects—a very serious announcement.

## R.I.B.A. SESSIONAL PAPER

THE list of meetings of the Royal Institute of Architects during the current session is as follows:—

- November 2.—Opening General Meeting. Evening Address by the President, Mr. Ernest Newton, A.R.C.
- November 16.—Mr. Paul Waterhouse on "The Work of the Surrey Side."
- November 30.—Business Meeting.
- December 14.—Mr. J. J. Joass on "The Work of John Belcher."

1915.

- January 4.—Business Meeting.
- January 18.—Mr. F. C. Eden on "Ecclesiastical Architecture of Northern Italy."
- February 1.—Announcement of Nomination for the Gold Medal.
- February 15.—Mr. Andrew N. Prentice on "Structural Architecture."
- March 1.—Business Meeting: Election of the Gold Medallist.

## NOTES OF THE MONTH.

### *The Safety of St. Paul's.*

Canon Alexander states that, like most other funds, the St. Paul's Cathedral Preservation Fund has been very seriously affected by the war. About half of the sum required had been raised before hostilities commenced. The work, however, on the building has been continued, and much useful strengthening has already been carried out, though the more critical part of it has not yet been begun. Every stone is being examined, and it is hoped to strengthen or solidify the structure in such a way that it will be more solid and massive than when it was first built.

### *Historical Houses.*

The London County Council have recently erected commemorative tablets on No. 36 Craven Street, the residence of Benjamin Franklin, and on No. 4 Adelphi Terrace, the residence of the brothers Adam.

### *The Admiralty Arch Improvement.*

Permission has been given to the Liverpool and London and Globe Insurance Company, Ltd., to erect a temporary office building at the corner of the Mall Approach and Spring Gardens during the improvement of the approach to the Mall from Charing Cross.

### *New Band Pavilion at Folkestone.*

The General Purposes Committee of the Folkestone Town Council passed a resolution last month urging the council to proceed with a scheme for the erection of a new band pavilion

at a cost of £20,000, according to the design of Messrs. Palmer-Jones and Grant, selected in the recent competition. It is proposed to construct the framework of the building, floors and beams of reinforced concrete, and this work has been designed by Mr. E. P. Wells, past president of the Concrete Institute.

\* \* \*

### *Competition for London County Council Schools.*

Much interest centred in the recent competition for the design of two elementary schools at Linda Street, Battersea, and at Billingsgate Street, Greenwich. This being the first occasion on which the design of L.C.C. schools had been made the subject of open competition, a large entry was anticipated, more especially in view of the criticism raised against official architecture; but only fifty-eight designs were sent in, forty-five for the Battersea school and thirteen for the school at Greenwich. These designs were on exhibition at the Whitechapel Art Gallery last month. The assessor, Mr. John W. Simpson, F.R.I.B.A., awarded the first place for the Battersea school to Mr. Arnold Mitchell, F.R.I.B.A., of London, and the first place for the Greenwich school to Messrs. Wright and Chapman, of Newcastle-upon-Tyne.

\* \* \*

### *New Infirmary at Bristol.*

Southmead Infirmary, recently completed by the Bristol Board of Guardians, opened its doors first to wounded soldiers. At first it was thought that between 500 and 600 beds could be placed at the disposal of the War Office, but it has been found possible to extend that number beyond 800, and so, with the beds at the Royal Infirmary, there will be accommodation for over 1,000 soldiers in Bristol.

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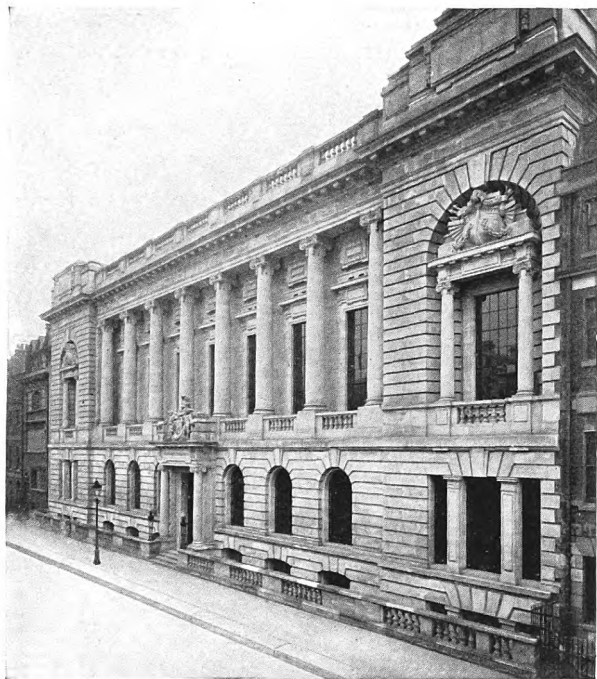
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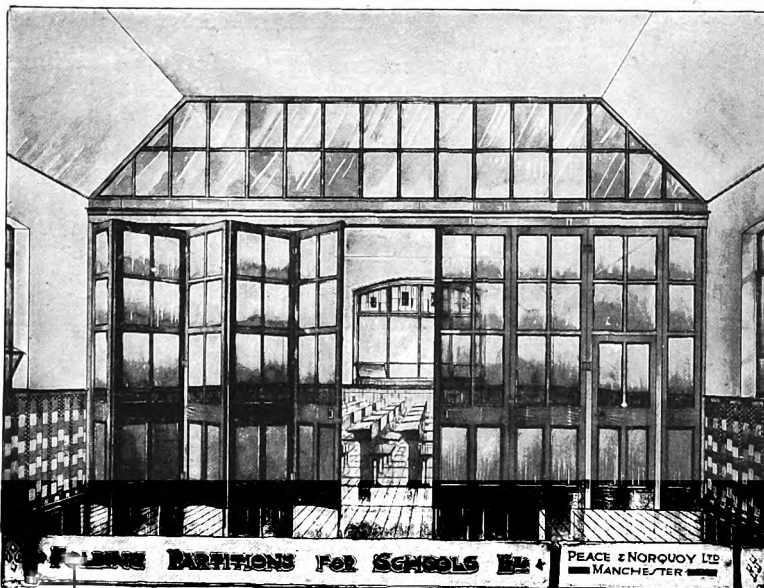
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## NOTES OF THE MONTH.

### *An Announcement.*

Messrs. Alex. Koch & Sons, 44, Doughty Street, London, W.C., architects and publishers ("Academy Architecture," "British Competitions," etc.), beg to state that they have been naturalised British subjects since 1891, and that they originally came from Zurich in Switzerland.

### *R.I.B.A. Prizes and Studentships, 1915.*

Owing to the war, the Council of the Royal Institute of British Architects have resolved to postpone the prizes and studentships competitions for 1915 until the year 1916, and those candidates who, under the age limit, are eligible in 1915 will be considered eligible for the competitions for the year 1916.

### *Holophane Glassware for Half-Watt Lamps.*

The problem of securing an even diffusion of light, free from glare, is accentuated by the introduction of the half-watt lamp, the filament of which is extremely brilliant. Hence the special shades and bowls of Holophane glassware that have been introduced should prove a boon, for they diffuse the light in the most admirable manner. A pamphlet relating to them has just been issued by Messrs. Holophane, Ltd., 12 Carteret Street, Queen Anne's Gate, S.W.

### *Competition for a New Municipal Building in Sheffield.*

An open competition is to be promoted at Sheffield for designs for a new building, comprising showroom, offices, and shops, to be erected for the Electric Supply Department on a

site in Bow Street at a cost of about £40,000. The Electric Supply Committee of the Corporation, who have the matter in hand, suggest that the author of the selected design shall be employed to carry out the work, and that premiums of £150, £100, and £50 shall be awarded to designs placed second, third, and fourth respectively, the designs to be assessed by the City Architect in conjunction with another.

### *Estate of the late Mr. F. Dare Clapham.*

The estate of the late Mr. F. Dare Clapham, F.R.I.B.A., who died in July last, aged 41, has been proved at £2,811 gross.

### *Bequest to the Architects' Benevolent Society.*

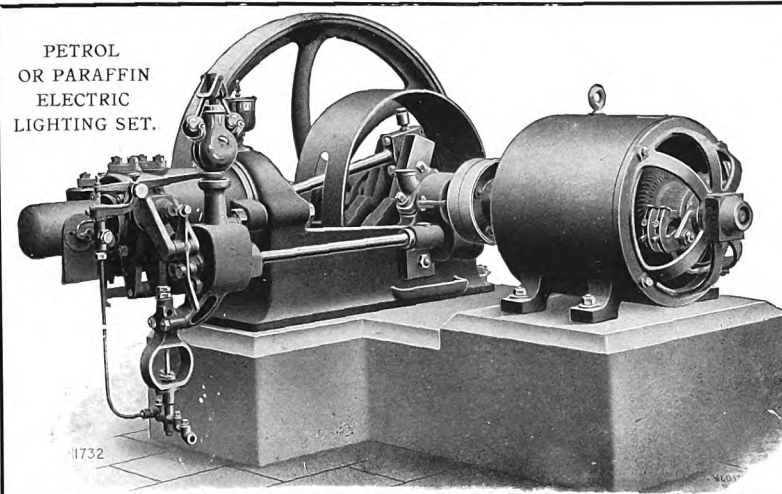
The late Mrs. Cates, wife of Arthur Cates, F.R.I.B.A., has by her will bequeathed £1,000 to the funds of the Architects' Benevolent Society.

### *Calligraphy and Lettering.*

There being many Rolls of Honour in preparation at the present time, it is interesting to notice the exhibition of calligraphy at the Melici Society's London Galleries—7 Grafton Street, W.—where one may see what is being done by modern craftsmen who are reviving the best traditions of writing and illuminating.

### *The West Front of Reims Cathedral.*

A large sepia photogravure of the west front of Reims Cathedral has been published by The Photochrom Company, Ltd., of 7-10 Old Bailey, London, E.C., price 2s. 6d.



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## THE FUTURE OF REGENT STREET.

THE general resumption of building work in London having made plainer than it was before the giant new hotel for Messrs. Lyons, which is being rapidly pushed on to completion at the back of the County Fire Office, gives occasion to "Ubique" in the *Architects' and Builders' Journal* to consider what is likely to be the future of Regent Street. He says: "I cannot myself find much delight in Norman Shaw's commencement of a new grandiose Quadrant in place of Nash's quiet stucco scheme, but there is at least a studied propriety in every part of it. Seen right opposite, it is a sturdy enough piece of work. It is only when we go a little way up the street and look back that we realise how its skyline is hopelessly spoiled by the back of the main block of the Piccadilly Hotel that rises behind it. And I cannot see how this is ever to be corrected. The back of the Piccadilly Hotel could only be blotted out from the Quadrant by buildings higher still than Norman Shaw's, which is already too high in relation to the width of the street. So that instead of being the sunny thoroughfare which Nash left it, Regent Street would take on the cañon-like aspect of Victoria Street. What eventually will be done with the thoroughfare it is impossible to say at present. There was, it will be remembered, a select architectural committee who formulated a scheme for the future development of Regent Street, but it seems doubtful whether the Commissioners of Woods and Forests, who are the ground landlords, will ever carry out their proposals, in view of the rebuildings that have already been carried out, and others that are even now proceeding. For my own part, I have given up all hope for Regent Street. The Commissioners started on their work too late. It was only after the shopkeepers had begun to play havoc with the aspect of what was once the finest thoroughfare in London, and a public protest had followed, that the official department stepped in. Everyone knew that Regent Street would, inevitably, be rebuilt, and, accordingly, a proper scheme for the whole thoroughfare ought to have been formulated before individual firms began the mischief which has resulted in the obliteration of the good work Nash did, and the erection, in its place, of some of the most commonplace buildings. A million and a half was spent on the building of Regent Street, and the result warranted the expenditure. Many thousands are now being spent on rebuilding it in patches, and the result is unsatisfactory to the last degree."

## NEW UNIVERSITY BUILDINGS AT OXFORD.

DURING the past year a number of important additions and alterations have been carried out in connection with University buildings at Oxford. At the School of Forestry additional laboratories and rooms have been added, completing the quadrangle on the north side, Messrs. N. W. and G. A. Harrison being the architects. At Merton College the four angle pinnacles to the tower were found to be in a dangerous condition and have been restored in Clipsham stone. At Manchester College a new hall is in the course of erection. In Wadham

completed during the past twelve months including the tower, and spire, choir, and the south transept. Mr. Harrison is the architect in charge of the work. At Queen's College the stonework of part of the Queen's Lane front and the north window of the Library has been restored. The basement under the north wing of the back block has been altered and fitted up with bookcases for the books. Buildings have been erected at the School of Forestry, providing two large working laboratories and two lecture rooms, with numerous other departmental rooms. The architects were Messrs. N. W. and G. A. Harrison. At the Engineering Laboratory has been constructed a new building at the junction of Banbury Road and Parks Road, designed by Mr. W. C. Marshall. The Chemical Laboratory is in the course of erection for the past twelve months, the architect being Mr. Paul Waterhouse, M.A., F.R.S. The building is in the University Park, fronting South Parks Road. At present only part of the scheme is carried out.

## REPETITION IN ARCHITECTURE.

WRITING in the *Brickbuilder* of Boston, the writer on architectural inspiration derived by one country from another. Mr. Louis La Beaume says that in New York the Italian palazzo of importance, from the massive semi-fortress type of the Riccardi with its small windows, the stronghold of the Medici, to the light Gothic and late Renaissance fabrics that front the town, may be seen in duplicate. Buccaneers of the Renaissance boast possession of faithful reproductions of the castles of royalty, Marie Antoinette's Petit Trianon found literally scattered over the country, and once the cause of so much bitterness between Catherine de Medicis and the pampered Diane de Poitiers stands on Riverside Drive. The examples might be multiplied *ad infinitum* of these architectural snares for a generation to ponder in future years.

As a matter of fact, continues the writer, this taste is not strictly confined to American cities. In peoples the French seem least open to criticism. From the hour when France first began to feel the influence of the Renaissance, French architects have been allowed to and freely use classic forms bequeathed to them. The result that the social and political history of France is clearly traced in her architectural monuments, succeeding another in natural sequence, and each with a distinct imprint of its time. Realising that with the change of customs and the introduction of new materials and methods of construction, the French architect seeks to meet these new conditions fairly. The changes have been rung is being continued. In France, buildings being erected every year which are true to their very essence and as original in their way as the best that was in its way.

## NOTES OF THE MONTH.

### *A London Calendar.*

For twelve years past the "Calendarium Londinense" has been issued by Mr. W. Monk, R.E., each year being embellished with an etching of some architectural feature of the metropolis. The issue for 1915, a small illustration of which is here given, shows the Victoria Memorial and Sir Aston Webb's new front to Buckingham Palace. It is very decorative in effect, and the lettering, while being quite clear and readable, is not too insistent—a fault in many calendars. The calendar is admirably printed in brown ink on a stout hand-made paper measuring 15½ in. by 11½ in. Copies, price 2s. 6d., can be obtained either direct from Mr. Monk, at 72 New Bond Street, London, W., or can be ordered through any print- or bookseller.



CALENDARIVM LONDINENSE  
or the London Almanack for the Year 1915

January	February	March	April	May	June	July	August	September	October	November	December
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

the country now devastated by the Germans are shown, consisting of oil paintings, water-colours, etchings, engravings, and drawings, all of which were secretly conveyed through the German lines, and brought to England from Brussels by two Belgians, Messrs. A. Du Plessy and R. Damman. This exhibition affords the British public an opportunity of expressing their sympathy with Belgian artists. The admission is 1s.

\* \* \*

### *M. Rodin and his Sculptures.*

Mr. John Lavery, A.R.A., has presented to the Victoria and Albert Museum the portrait of M. Auguste Rodin which he painted last year. The gift is intended to reciprocate the sentiments which inspired Rodin in giving his series of sculptures to the nation. It has been placed for exhibition on a screen beside the Rodin sculpture in the West Hall.

\* \* \*

### *The late Mr. Joseph Hill.*

Mr. Joseph Hill, of the well-known firm of London builders, Messrs. Higgs and Hill, Ltd., died on November 17. Mr. Hill was the son of William Matthew Hill, to whose business he succeeded with his brother, Thomas Rowland Hill, and who together traded for several years as Hill and Sons at Charlton Works, Islington. In 1874 they joined the son of Mr. William Higgs, of Crown Works, South Lambeth Road, and for three years the style of the firm was "Hill, Higgs and Hill," but in 1877 the late Mr. Thomas Rowland Hill retired from business, and the firm has since traded under the style of "Higgs and Hill," two of Mr. Joseph Hill's sons being directors of the company.

### *For Belgian Artists.*

An exhibition of Belgian pictures for the benefit of Belgian artists is now open at the McLean Gallery, Haymarket. It has been organised under the patronage of Cardinal Bourne, Count de Lalaing (Belgian Minister), Sir E. J. Poynter, Sir Charles Holroyd, and Sir A. G. Temple. Over one hundred works representing Belgian landscapes and types of parts of

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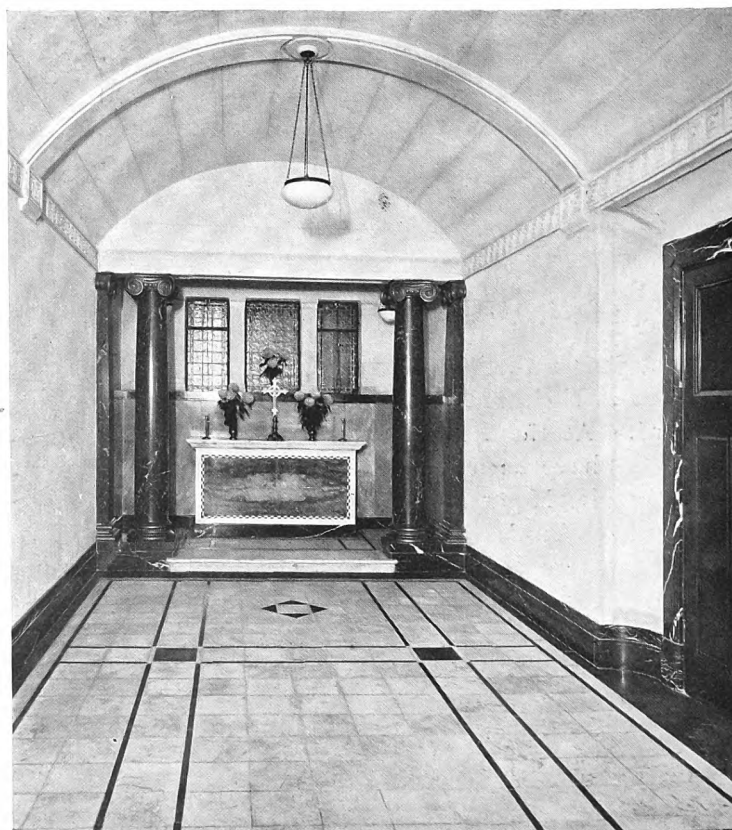
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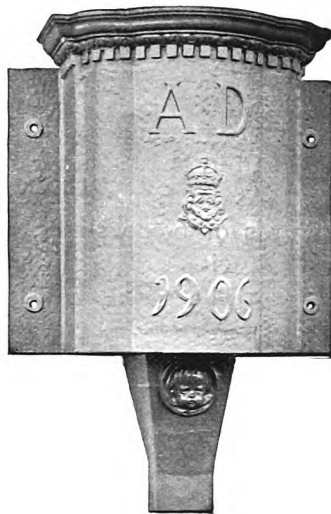
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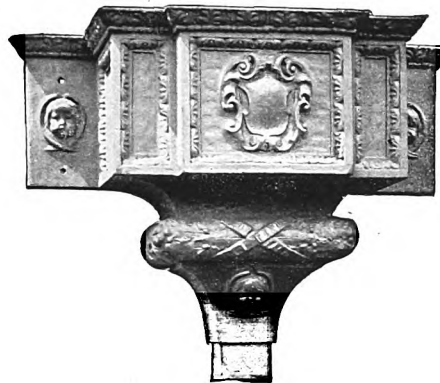
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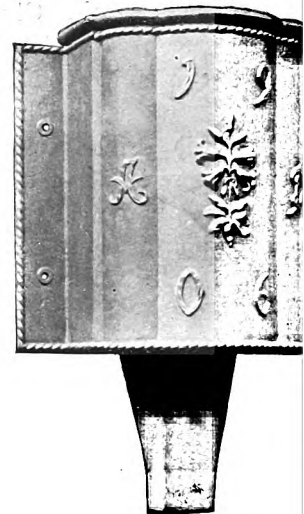
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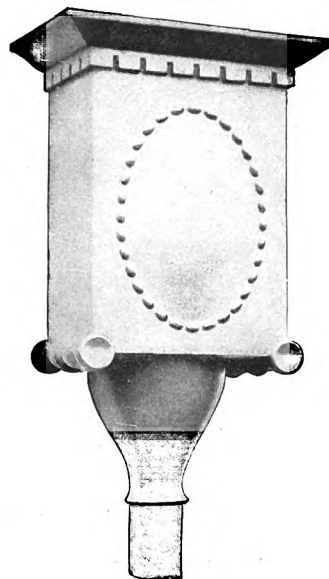
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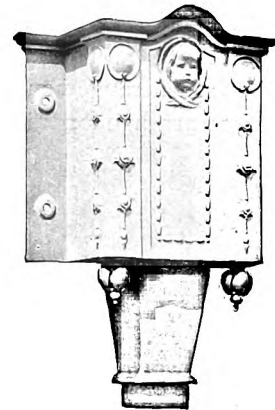
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## NOTES OF THE MONTH.

### *The late Mr. Stockdale Harrison.*

Mr. Stockdale Harrison, sen., F.R.I.B.A., of Leicester, died last month, in his sixty-ninth year. Mr. Harrison was articled to the late Mr. James Bird. He had been practising as an architect in Leicester for more than forty years. In conjunction with his sons he designed the De Montfort Hall, the Westcotes Free Library, the Vestry Street Baths, the church at South Wigston, and the Church of St. Stephen, North Evington. But the chief building with which his name is associated is the Usher Hall at Edinburgh, carried out in conjunction with Mr. Howard H. Thomson. Mr. Harrison was of a retiring disposition, and took no part in public life, but he was at one time president of the Leicester Society of Architects. He was greatly respected by the whole of the members of the profession, and his genial and kindly nature endeared him to a large circle of friends.

\* \* \*

### *Relief for Professional Classes.*

An influential council, on which all the professional societies are represented—the R.I.B.A., the Society of Architects, the A.A., and the Surveyors' Institution among them—has been formed to deal with cases of distress among members of the professional classes arising out of the war. The intention is to assist by advice and indirect help rather than by donations of money, and to this end six separate committees have been formed, whose work will be to negotiate with educational authorities, and to make arrangements for the continuance of children's education, to arrange for training for those professions

where openings are known to exist either at home or in the Dominions, to arrange for temporary employment, etc. This is a work which deserves whole-hearted support, and we would draw special attention to it. Subscriptions towards the fund that is being raised should be sent to The Professional Classes War Relief Council, Kingsway House, Kingsway, London, W.C.

\* \* \*

### *The A.A. Collection of Lantern Slides.*

By direction of the Council of the R.I.B.A. some 900 lantern slides, representing many years' accumulations of illustrations of papers read before the Institute, have been handed over as a loan to the Architectural Association. Previously the A.A. collection numbered upwards of 6,000 slides, all catalogued and classified, and available to its members and other people for hire at a small charge. The recent additions bring the number up to 7,000, and the A.A. has agreed that the whole collection shall be available for loan to members of the R.I.B.A., without charge, on application to the Council.

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### **CITY OF BRADFORD.**

COMPETITION.

The Bradford Corporation invite COMPETITIVE DESIGNS for the RE-PLANNING of STREETS in the Central Area of the City of Bradford. Mr. Reginald Blomfield, R.A., will act as Assessor.

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[9084]



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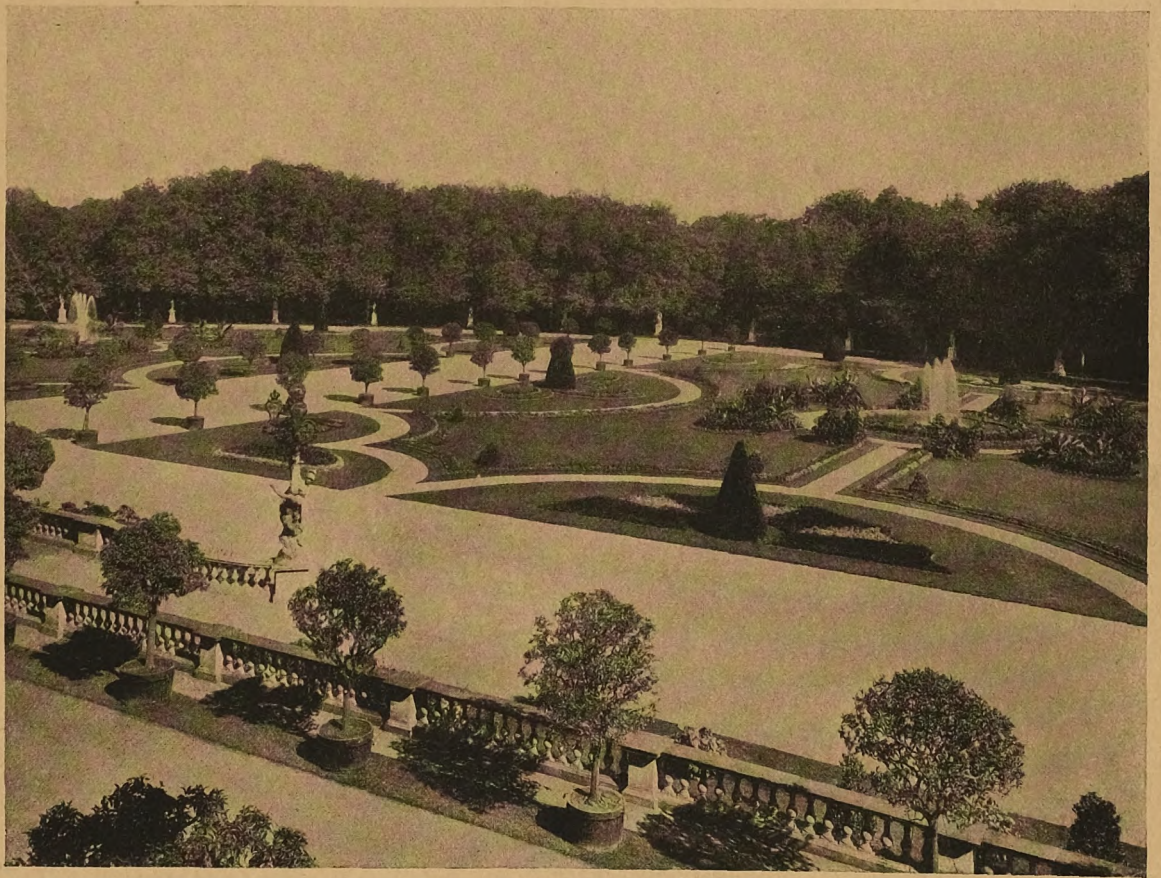
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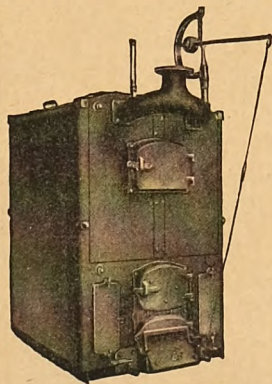
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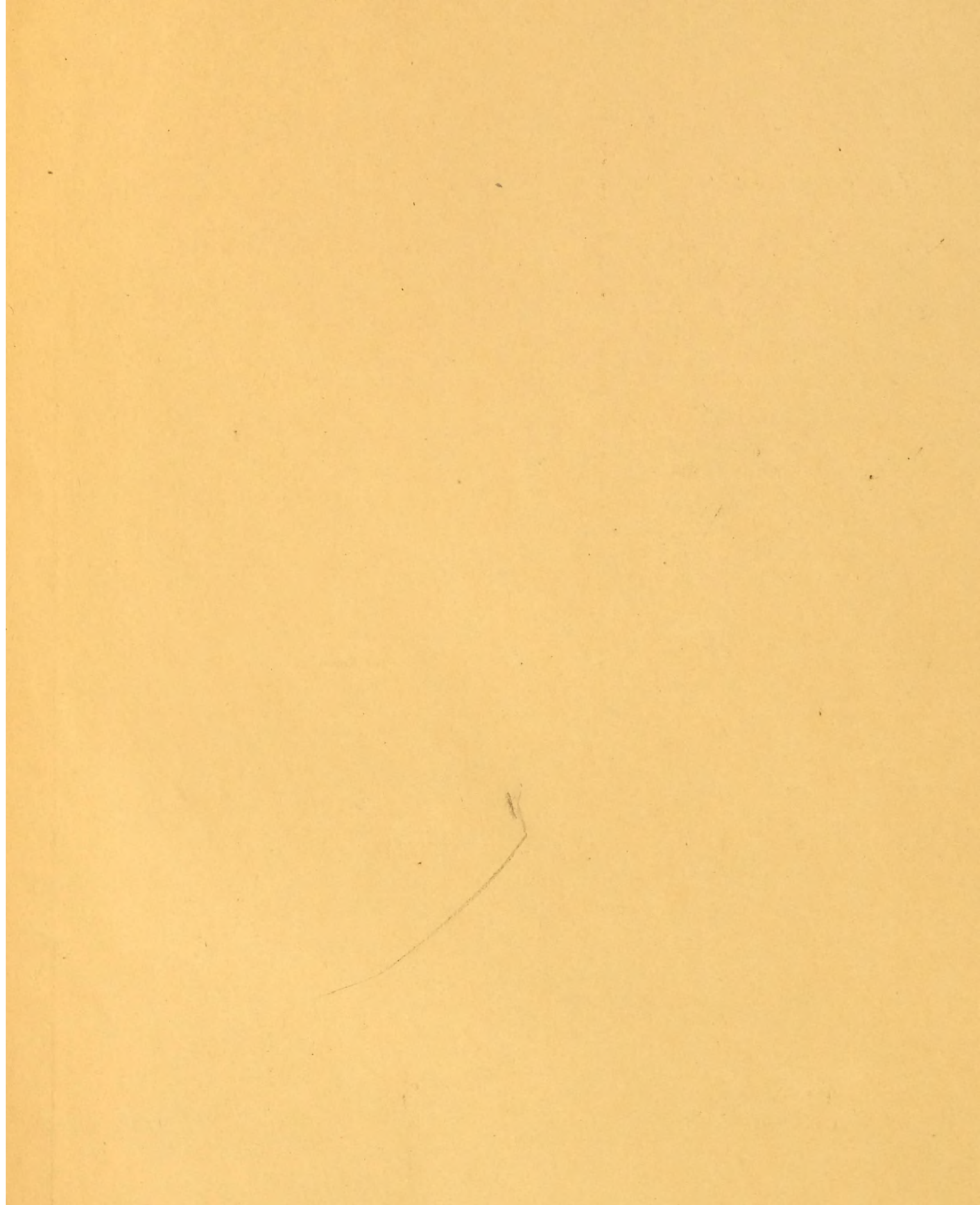
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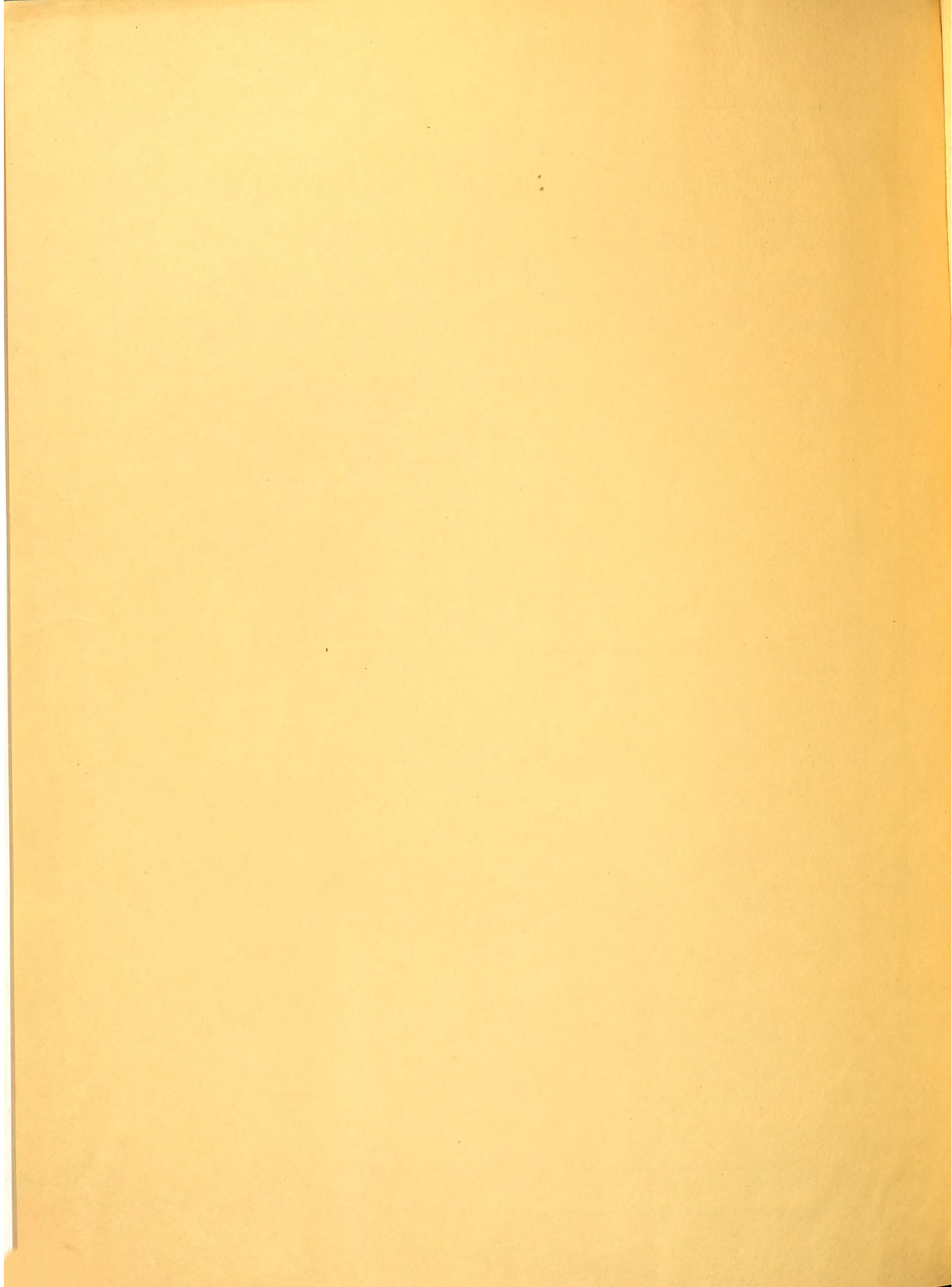
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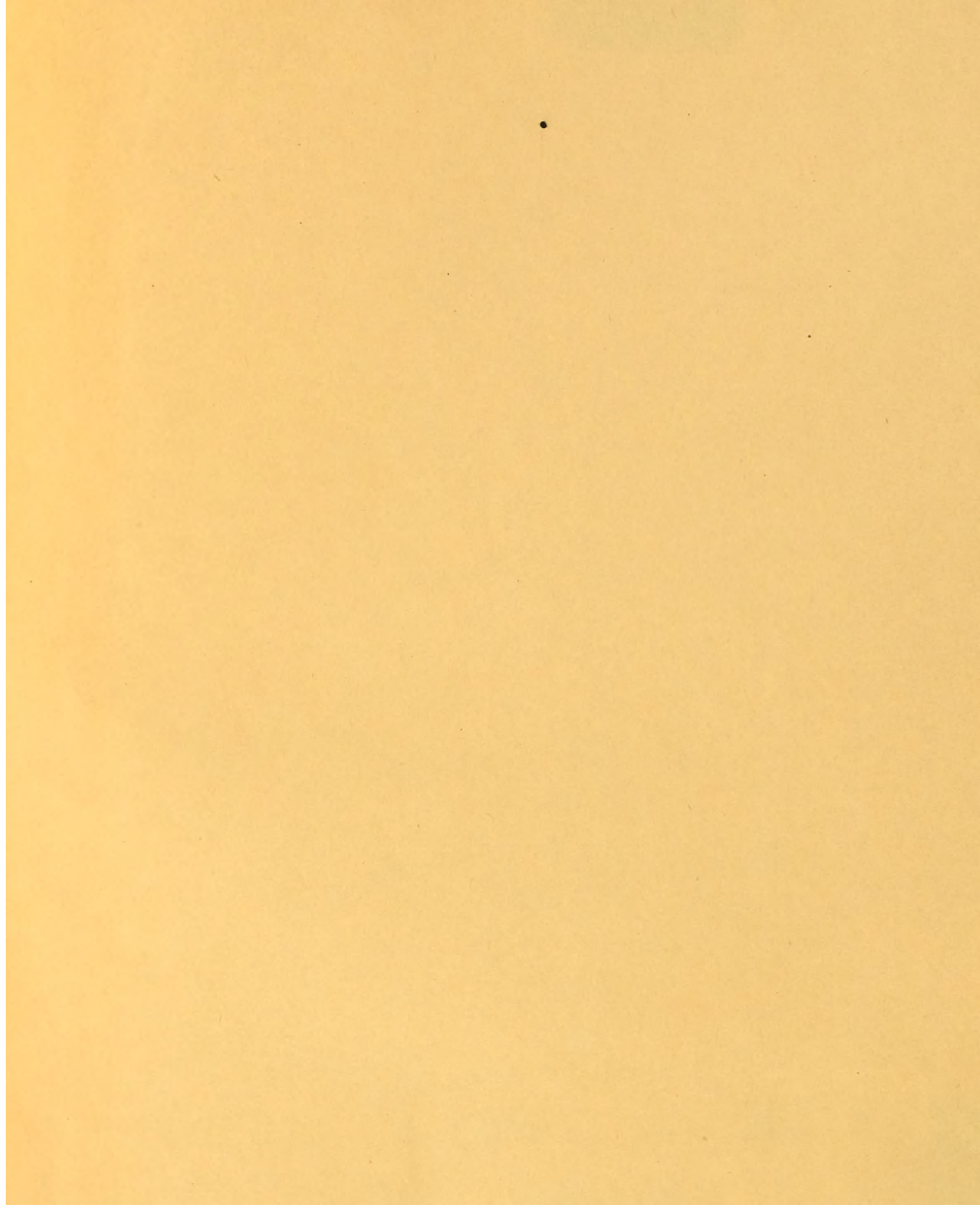
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